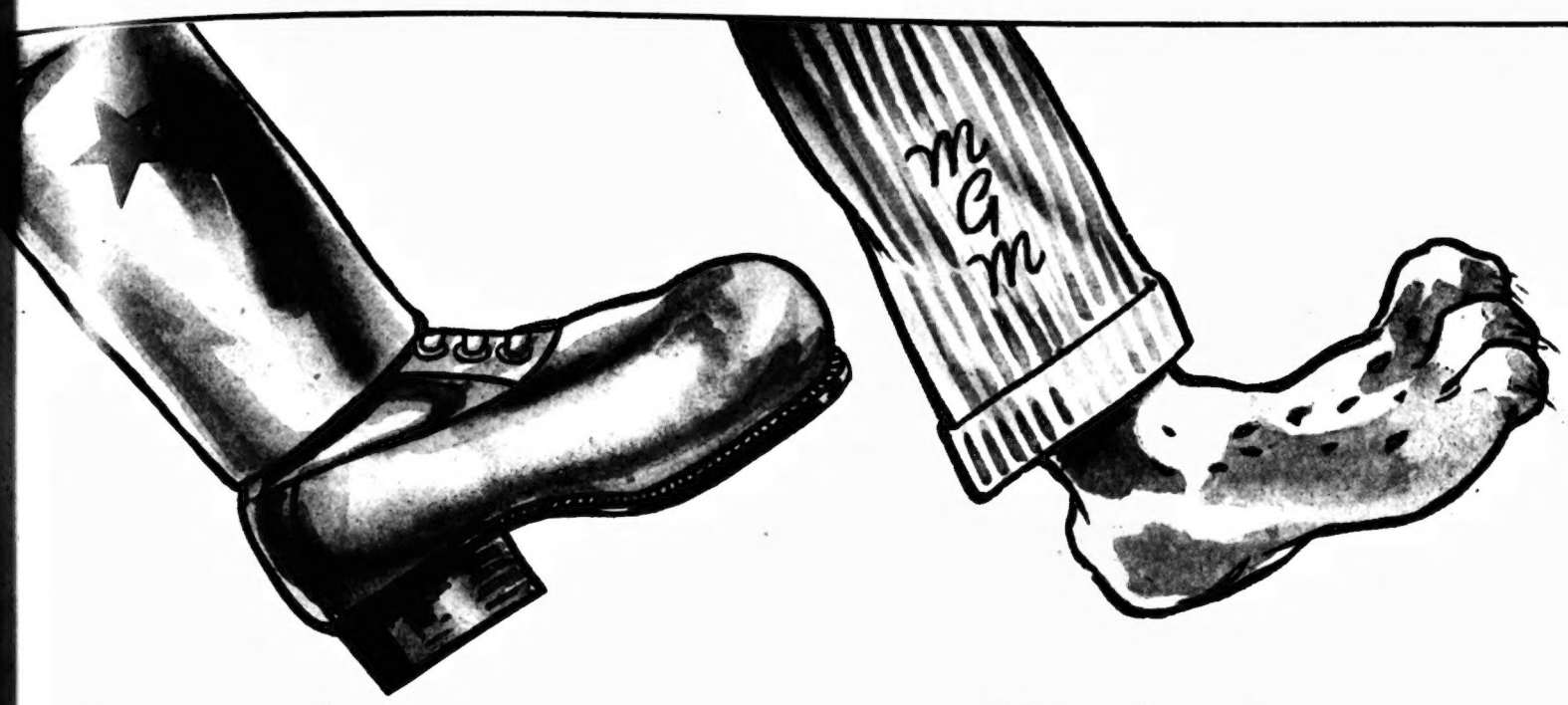
ine WEEKLY

**A B P C LOOKS AHEAD**

*See page 3.*

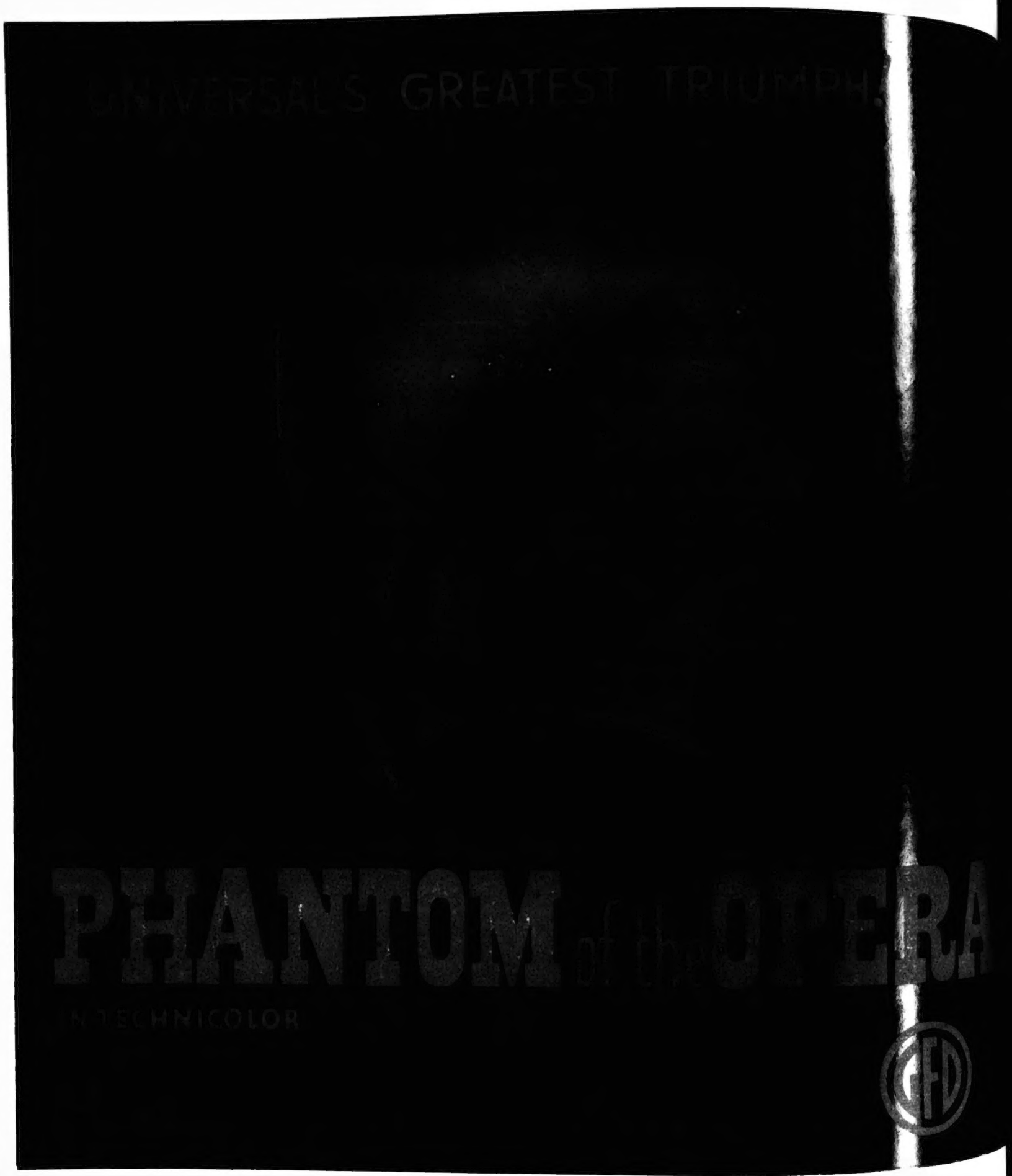




Steppe by steppe.... Hit by hit....

# BEST FOOT FORWARD!

nty of good news
e days from M-G-M
! This gorgeous show today
e the applause
"Lassie Come Home" is
thundering
Victory guns!

Lucille Ball in
"BEST FOOT FORWARD"
in Technicolor
with William Gaxton
Virginia Weidler
Harry James and his music makers
and 8 new song hits!


UNIVERSAL'S GREATEST TRIUMPH
PHANTOM of the OPERA
IN TECHNICOLOR
GFD

APH WEEKLY, 11/11/1943

Kinematograph WEEKLY

1908. Thursday, November 11, 1943. Vol. 321

The BEST thing in EVERY programme
WALT DISNEY PRODUCTIONS

# SOCIATED BRITISH PRODUCTION

## ost-War Plans for Huge Expansion

### BOULTING BROS. SIGNED

ORTANT plans for post-war production formulated by ssociated British Pictures will be implemented in close oration with Warner Bros. production executives. he Boulting Bros.—producers of "Pastor Hall" and nder Rock"—have been placed under a long-term con- to produce top-budget pictures. egotiations for a reciprocal interchange with Warner ent are proceeding. ull-scale reconstruction of the Elstree Studios with sound, graphy, lighting and engineering equipment will take as soon as circumstances permit.

This decision is announced by Max Milder, joint managing director, who states that the plans for post-war expansion will make Associated British as predominant a factor in production as in exhibition, and develop a highly-skilled studio organisation charged with the task of creating British films that will command revenue and respect under whatever conditions world reconstruction may impose on domestic and overseas markets.

**Top-Budget Pictures**

The Boulting Brothers—Captain Roy Boulting and Flight-Lieut. John Boulting—will produce top-budget pictures. The Corporation's studios are being surveyed for the installation of the most up-to-date recording equipment and complete modernisation as soon as building regulations permit. The examination of story properties that has proceeded for some time will be followed shortly by the acquisition of plays and books of international importance.

Controlling the largest circuit in the United Kingdom, Associated British enters production upon this expanded scale not only to fulfil requirements of its own theatres, but also because the Board recognise and is anxious to share the high responsibility the Industry will owe to the nation after the war.

**Early Start**

"While much of our planning is contingent on world events over which we have no control, we accept the future as being close enough to start working now," Mr. Milder stated. "In securing

*Continued on page* 12

## 000,000 FOR OST-WAR OPAGANDA

### ge U.S. Vote

's equivalent to the of Information, the as just received an addi- overnment appropriation illion dollars for carrying t-war psychological war- ramme abroad, according cable from New York. re now being made show- e how hostilities against are being carried on is e O.W.I.'s new activities. ge appropriation brings he question of the future ilms Division of the M. nxiety has been current e name of retrenchment, ties of this valuable de- of the Ministry should be en the European war has

e of America's forward re should be no lessening o present Great Britain's orld reconstruction

## Sunday Kinemas Women Friends

derry Corporation, follow- uest to open kinemas to riends of the Forces on decided on Monday ny further Sunday open-

ent two kinemas out of pen for members of the ly.

## No Collective Bargaining

### RENTALS COMMITTEE MEET RENTERS

Invitations to individual renters to meet the C.E.A. Film Rentals Committee on Tuesday last resulted in five executives of renting companies—one American and four British—being present in the C.E.A. board room at 127, Wardour Street.

These were Major Baker (Ealing Distribution), F. W. Baker (Butcher's Film Service), S. F. Ditcham (G.F.D.), Sam Eckman, Jun. (M-G-M), and S. W. Smith (British Lion).

The visitors emphasised the point that they had come to discuss matters as individual renters and not in a corporate capacity.

After a brisk interchange of views the renters were thanked for their attendance, and they withdrew.

The Film Rentals Committee then decided to report to the General Council, and endeavour to meet other renters individually and severally to discuss matters connected with film rentals.

## K.P.E.A. COUNCIL

### *First Meeting To-morrow*

The recently-formed general council of the Kinema Projectionists' and Engineers' Association will hold its first meeting to-morrow, Friday, November 12, at the Russell Hotel, Russell Square, London, W.C.1.

Representatives are expected from all over the country.

Business includes the election of a national president and vice-president, general administration, training of disabled Service men co-ordination of existing training schemes and film mutilation.

## Army Entertainment

In the House of Commons on Tuesday, Mr. Wootton-Davies asked the Secretary of State for War how many officers, N.C.O.s and men in the Army were at present engaged upon entertainment and kinema duties and what would be the establishment for the purpose of fulfilling these duties should the scheme now under consideration of the War Office for entertainment overseas be put into operation?

Sir James Grigg said he regretted that it was not in the public interest to give figures of strengths and establishments in the Army. As a general rule the Army personnel who were engaged on the distribution and exhibition of entertainment films performed similar duties in connection with training and educational films.

## *Cinema Day Total of £13,500*

### *RECEIPTS DOWN BY £1,434*

*CINEMA DAY*, 1943, *produced* £13,500 *for the C.T.B.F., a decrease from last year of* £1,434. *The total is made up of receipts from exhibitors, to which is added K.R.S. contributions.*

R. C. Bromhead, Chairman of the Fund, who announce these figures, exresses are Board of Management's sincere thanks to Mr. and Mrs. Chetham, of the Empire, Bedford, who have again given the whole of the proceeds of a special performance last Sunday amounting to £252 8s. 9d. to "Cinema Day."

Through the courtesy of Granada Theatres, E. E. Blake (Kodak) has fowarded a further sum of £117 to the Fund, making a total of £455 13s. 2d. received to date as a contribution from the four special concerts held at the Granada, Bedford, in connection with the Mayor of Bedford's Holidays at Home Scheme.

**Glebelands Donations**

Additional donations to "Glebelands" of £200 each have also been received for the current year from Columbia, G.F.D., Paramount, Twentieth Century-Fox, United Artists, and Warner Bros. In addition, National Screen Service have continued their annual contribution of £42 17s. 2d.

First in the Field
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editor: S. G Rayment
Associate Editor: A. L. Carter
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Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.
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## A FORWARD MOVE

GENERAL participation in business by Government is a development which none of us can look forward to with satisfaction or confidence. We have built up our own industry without, and often in spite of, the helping hand of authority, and in ordinary circumstances nothing would be more unwelcome than the leading strings of political and civil service guides.

To-day, however, we have to readjust our attitude on so many subjects that the idea of something like national planning of our enterprises has to be accepted as a genuine and helpful suggestion. It is foreign to our ingrained independence of spirit, but just as the nation has had to invoke armed force as an answer to armed force, so may it be necessary to accept authoritarianism in times when such an attitude has been forced upon us.

Post-war propaganda is clearly going to be a vital contribution towards the rehabilitation of the world. Civilisation must be restored to a population reduced by year after year of war to a lower standard of physical, mental and cultural life, and there is no agency like the film.

Expansion of our activities throughout the world is therefore one of the movements that we must anticipate, and if our own efforts are not sufficiently energetic and widespread we shall probably have to explain the reason why. This is no mere national development; on the other side of the Atlantic the Government is showing an equal interest.

Obviously the Industry's own efforts if wholehearted and efficient are a more satisfactory channel for its course when the limitations and restrictions of war time have passed away and been left behind, but the signs are clear that our move forward will have to be vigorously developed, by independent action if possible, but move we must.

# Long Shots

DELEGATES to General Council this week had a taste of old days in the invitation extended them to attend the premiere of "For Whom The Bell Tolls" on Tuesday, and the luncheon at the Dorchester Hotel on Wednesday, for which J. Arthur Rank and his directors of G.-B.-Kalee were responsible. Having heard that air raids had started again delegates may have had a feeling that Hitler might provide an extra turn, but this in no way spoiled their entertainment or their appetite.

IT was difficult to discover from W. R. Fuller's non-committal manner and still less from the bare statement which he gave to the Press whether he was satisfied with the attendance of renters at C.E.A. headquarters on Tuesday. The only American representative present was Sam Eckman, jun., unless one includes S. F. Ditcham and Sam Smith, the former on account of G.F.D.'s link-up, the latter because of his close connection with Republic Pictures.

CINEMA DAY has again brought in a useful sum to the C.T.B.F. coffers. It is less than last year, but as part of the Cinema Day total is always made up of donations, etc., as well as the agreed two-thirds and one-third of a penny, it is in the first category that the fluctuations have taken place. The seat amounts must remain roughly the same.

ONCE again Robert and Mrs. Chetham, of Bedford, have come forward with a special Sunday concert, thus adding over £250 to the Fund, while Granada Theatres have also assisted through a similar channel.

THE Boulting twins, who have been signed up to produce for A.B.P.C., have a record which many a producer might envy. As youngsters of 22 they started independent production in 1937, with little capital beyond their own determination to master the craft "Pastor Hall" brought them strongly under the Industry's attention and gained them their first recognition in America, where the picture so impressed Mrs. Eleanor Roosevelt that she wrote a foreword for it.

AFTER enlistment they were granted special leave to make "Thunder Rock" in 1941-42. This film definitely established them as two men to whom British exhibitors and picture-goers could look for intelligent production combined with sound appreciation of audience requirements. Now with the Army Film Unit, Captain Roy edited and supervised "Desert Victory." Flight-Lieut. John, who is attached to the R.A.F. Film Unit, recently returned after five months in America on a special assignment for the Air Ministry.

FROM all parts of the country come crowding in reports of the hearty manner in which kinema managers and proprietors have made it possible for repatriated prisoners to receive ovations from enthusiastic kinema audiences. Overjoyed as were the returned men to find themselves on Brtish soil again, the experience of being so fêted must have touched them deeply.

WITH true showmanship technique some of the exhibitors gave a dramatic touch to their appearance, timing it to follow next to the newsreel, "How They Came Home," and using the occasion to boost Red Cross Prisoners of War parcels appeals. The many photographs received by the KINE., reproduction of which lack of space prevents show how skilfully the various receptions were arranged.

ODEON THEATRES, LTD., has reason to be proud of the amount collected in its many kinemas for the Red Cross Prisoners of War Fund. The total from Odeon Theatres was £44,878, an average of £170 per theatre.

LARGE audiences are not usually to be sneezed at, but at the Cavendish, St. Ann's Well Road, Nottingham, last week a kinema audience attended for the very purpose. Manager McNulty had gathered them there on Tuesday evening for a personal appearance of William Gilbert, who, as I recorded in these notes last week, is the Sneezy of "Snow White."

HOW he came to be present was this. Gilbert gave a show to U.S. soldiers on the stage of the Cavendish on Sunday week—a show, by the way, in which he is on the stage for two hours on end entertaining and compering McNulty promptly secured him for a personal, and Nottingham thoroughly enjoyed the turn.

JOVIAL Arthur Greenspan, general sales manager of Grand National, has received the honour of being installed as Worshipful Master of Anima Lodge. Here's good wishes for his year of office.

MANY old friends in the Trade mourn the death of "Walter" Mutch, film critic under three noms-de-plume for leading papers. Mutch could always be identified in any gathering by a high-pitched staccato laugh which shattered silence or made competing sound seem like a whisper.

HE was a contributor to the KINE. about twenty years ago, writing articles and viewing pictures for our review pages. A deterioration in health, which necessitated treatment in Putney Hospital, preceded his passing, but during his illness he still retained a cheerful outlook, and hoped for a return to the work he loved. To Mrs. Mutch the sympathy of all who knew him goes out in full measure.

CUTTINGS from pa[pers] contain every now again complaints of the charges for kinema admissi[ons] pecially as it relates to ch[il]dren. It is, of course, a real problem parents. As it was put to me other day: "A family of four to the pictures—mother, father two children. The shillings are full. This means another —7s. in all if they are to see picture.

ON the other hand, I was told that the receipts of a popular hall showed only a £100 difference between net receipts and in a total in which the figures were £890 and £790 respectively. The public don't realise how much of the admission is tax.

FROM Stanley Irving, I hear this cameraman-director has joined the Royal Naval Film Unit and is directing short subjects for the Admiralty with the rank of sub-lieutenant. "Being isolated from Wardour Street," he writes, "I read the KINE. with keener zest than ever."

WHO built the first picture house in England? The question is asked by the well-known kinema architect, E. Stone, who explains that he is thinking of converted halls and shops, but the first kinema to run from start to finish for the purpose of screening films.

HE puts forward the Picture Palace, Lewisham, as the claimant. This was started and finished and opened in the first half of 1909. It is described in the Borough Engineer's records as an "electrical theatre," and application to build was lodged in February of that year.

T. S. DAWSON, of Manchester, who has a fund of good stories to relate at all times, has a good one at the Cinemarama meeting at the expense of T. Robinson, of the Regal, Manchester, and secretary of the Manchester and Salford branch C[EA].

AT a kinema of which T. R. is secretary and manager, he brushed accidentally against a ladder at the top of which was an uncouth and ill-tempered member of the staff. The uncouth one told him to go" in no uncertain fashion. "Do you realise you are speaking to the secretary of the company?" he asked. The retort came at once: "Do you realise I'm the bloke that nearly knocked off the ladder?"

I TEASED Miss Swift, the well-known representative of Guaranteed Pictures of New York, on having possessed and displayed of dynamite in Wardour Street. It was she who placed the "Hitler—Dead or Alive" film with International Film Renters, Ltd., which they describe sensationally as "dynamite."

ASKED in Parliament why Army women were not allowed in the Nuffield Club, Wardour Street, Soho, Sir Archibald Grigg, War Minister, told Mr. Fox to-day: "I am not aware of any agricultural operations in Wardour Street." Isn't there an Industry somewhere?" Fox the Screencomber.

THE STROLLER

# Close-Ups

by

SCREENCOMBER

### *Frying Notes*

LIE HAKE, known as he Wi chell of the Fish p wor " by his pungent under the heading Frying," in the *Fish nd Chipped Potato Record*. pert nt question "By ht do Mr. Noel Coward self up as an authority of and hip world?" We nswer Mr. Hake's question nother. Has he, the selt- ted voice of the frying heard of Mr. Coward's treatise on types of fish- wrappings, "In Which ve," or seen his satirical the fish bars, "Tonight e—Gertie"?

### *Symposition*

contemporary, "Snoopy ller"—and we hold him reatest contempt—has been that a symposium means, , "a boozing party." We ent symposing in Scotland k and did we sympose on ys up there!

### *w Battle Front*

prestige of the entertain- t business should be con- enhanced by the s of the artistes who have, n't, been out entertaining s. Such epithets as "Yah, custard" have been freely around, accompanied by ranging from the exten- he tongue and the thumb- he nose to vigorous ex- of the "V" sign.

e time being, then, our turned away from the onts of Italy or Russia to Drury Lane, for now that issued its stars with uni- doubt, as justification for it, they feel they must neone, even if it has to be er.

### *Calf Love*

TURE of the 20th Century a return to the worship of den Calf, and the calf to a beautiful young alled Grable, and the boys ty about Betty, and the y saw of her calf the more brought to the box-office d so it became more and den, and the worshippers Hoorays because their already had the "hips."

### *Happy Ending*

OW CANARY" has been scribed as a highly myste drama, and the ve lo lly stuck to their not t divulge the end- s colu n can now an- xclusiv y the reason the d not expose the end was e Hays' Office. We might erstood this attitude were Yell Mandril," in Technicolor.

# Broadway as Boom Town

## *"Kine." Cable from "Motion Picture Daily"*

***BROADWAY** is biggest "boom town" of the nation with receipts running 35 per cent. ahead of last year and 70 largest cities running up to 18 per cent. ahead.*

***ALAN LADD** has been discharged from Army because of illness.*

***U.S. COMMITTEE** for economic stabilisation proposes that Congress set up machinery for monetary settlement of war manufacturing contracts to be terminated when peace comes; scores of film equipment manufacturers doing war work are included.*

***THEATRE GUILD**, noted stage producers, are entering films to produce their own stage plays to be released through unnamed major distributor.*

***EDWARD KUY KENDALL**, President of the M.P.T.O.A., charges the Treasury Department with appeals and with using all-out theatres' aid for War Bond selling, then turn-around and proposes a tax rise from 10 to 20 per cent.; the original 30 per cent. proposal has been reduced and now awaits Congress action.*

***NEW YORK** theatres are adding vaudeville to supplement films.*

***JAMES HOGAN**, director, and Harvey Cook Weaver, veteran producer, die in Hollywood.*

***HUNDREDS** of theatres throughout the country face critical coal shortages.*

# U.S. PRODUCERS' EYES ON CHINA MARKET

## Huge Post-War Potential

**ALTHOUGH the present number of static kinemas in free China to-day is relatively small—the number has been variously estimated at anything between 45 and 112—the considerable potentialities as regard films in the post-war China not been lost upon the American Bureau of Foreign and Domestic Commerce.**

**A recent survey of the market concludes: "The signposts are indeed pointing toward a worth-while post-war market for both projection equipment and films."**

The first regular kinema was opened in China in 1912, states the report. By 1927 the number of theatres had increased to 106, but (because electricity was more accessible in coastal areas) most of these were located in treaty ports, and people in inland regions had little knowledge even of their existence.

During the next ten years almost 200 motion picture theatres were built—some of them inland—making about 300 in operation at the time of the Japanese invasion in 1937.

### Many Theatres Destroyed

Many of these have since been destroyed, and many others are in territory now occupied by the Japs.

**Present computations put the figure between 45 and 112 kinemas in use in Free China to-day.**

There is litle detailed information about the operation of these kinemas, except that in Kuuming and Chengtu, the main kinema centres, theatres are presenting four shows a day, seven days a week, and that, despite comparatively high admission prices, demand for tickets usually exceeds seating capacity.

### Youth Fans

Young people are the most ardent fans, although people of all ages attend as frequently as their finances or time permit.

**Action films are the most popular, and musicals rank next.**

**Stories based upon social problems or conditions peculiar to the United States or European countries are not well liked, because it is difficult for Chinese audiences to understand them.**

But Technicolor films, regardless of subject, have an irresistible appeal to the Oriental mind, and animated cartoons always find an enthusiastic audience.

### U.S. Predominance

United States' films normally represent about 80 per cent. of the imports, the remainder coming from Great Britain, the Soviet Union, France and Germany.

United States' imports in 1940 totalled 1,919,422 linear feet, according to *Foreign Commerce Weekly*. To-day, of course, it is extremely difficult to deliver films to China from any outside source, and equally difficult to distribute them within the country.

With the exception of a small number of news reels and propaganda films from the Soviet, the only films reaching the Chinese are those flown in from India.

*Continued on page* 12

# *BIRMINGHAM C.M.A.*

## *Membership Not Yet Wholly Satisfactory*

Several new members were reported at the November meeting of the Birmingham and District Branch of the C.M.A. held at the Futurist Café, Birmingham, on Sunday last. The Chairman (G. A. Richardson) gave a lengthy report of the National Conference at which the charter was approved. There was a long discussion on the C.E.A.'s attitude towards the two organisations, and also on the open letter issued by the Managers' Federation.

Mr. Richardson stated that he was not satisfied with the membership of the local branch, and would not be until it reached 100 per cent., which some branches could already claim. While it was growing he was convinced that, although Birmingham had always been a difficult place to organise, a much better membership could be obtained.

### On the Fence

There were managers to-day who were sitting on the fence because the aims and objects of the Association had not been properly explained to them.

# FILM CARE MOVEMENT SPREADS

## Leicester Effort Inaugurated

Seventy-one projectionists serving kinemas in Leicester and suburbs met at the Savoy, Leicester, on Wednesday, November 3, to inaugurate a film-care committee similar to those operating in Nottingham and Derby.

The meeting was a direct development of the movement begun in Nottingham a few months ago, the chairman (C. Wheatman), joint hon. secretary (C. B. Kirk) and other members of the Notts and Derby committee being present.

The Leicester C.E.A. was represented by G. H. Scarborough and S. J. Gumby.

Mr. Kirk, having outlined the methods employed at Nottingham, and Mr. Wheatman having appealed for a committee to co-operate with the Leicester branch C.E.A., questions were invited and answered.

The formation of a committee was then discussed, the suggestion being that it should be composed equally of six projectionists and six C.E.A. members.

The following projectionists were elected:—

F. Welband (secretary), Trocadero; E. I. Woodford, Ritz, South Wigston; J. Smith, Picture House; L. E. Ward, Palace; J. H. Preston, Regent, Hinckley; and H. J. Moore, Savoy.

Mr. Scarborough stated that in the near future engineers would inspect the equipment at kinemas, and worn parts would be reported to the exhibitor.

Mr. Wheatman explained that he had taken up with the C.E.A. the question of engaging boys for the box. The chief should interview the boys first and then the manager would set him on if the chief thought him suitable.

The chairman, on closing the meeting, said that two of the projectionists elected should sit with the Notts and Derby Committee at all their meetings, the expenses would be covered by the C.E.A. and the renters, who had stated their willingness to co-operate.

# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 11, AND WED., NOV. 17

### *Thursday*

### Best Foot Forward *(M-G-M)*

**Own Private Theatre. 11 a.m. and 2.30 p.m.**

**Cast:** Lucille Ball with Harry James and his musicians, Virginia Weidler, William Gaxton, Nancy Walker, etc. **Director:** Edward Buzzell.

From one dazzling dance, with song, to another, then to a comedy situation and back to song and dance with beautiful girls, then more comedy, with Harry James and his musicians, and Lucille Ball in the centre of the action, all in beautiful Technicolor—for two solid hours. That's Metro-Goldwyn-Mayer's musical, "Best Foot Forward," screen version of the George Abbott play which ran 302 consecutive performances at the Barrymore Theatre in New York.

What you'll notice is the fast action; never a slow moment.

Lucille Ball plays "herself," an actress who gets tangled up in a boys' military school prom. in an unintended "love clash" with Virginia Weidler.

Harry James and his musical magicians furnish the music for the fast-stepping comedy, and James does a comedy dance with Nancy Walker, comedienne.

Metro-Goldwyn-Mayer imported the entire cast of youngsters of the Barrymore Theatre stage hit, to repeat their rôles on the screen, then added such favourites as Lucille Ball, Virginia Weidler and William Gaxton

### Hostages *(Paramount)*

**Plaza Theatre. 10.35 a.m.**

**Cast:** Luise Rainer, Arturo de Cordova, William Bendix, Paul Lukas, Oscar Homolka, Katina Paxinou, Roland Varno, Mikhail Rasumny, Reinhold Schunzel, Felix Basch, Eric Feldary, John Mylong, Philip Van Zandt, Rex Williams, Hans Conreid, Michael Visaroff, Frederick Giermann. **Director:** Frank Tuttle.

Based on the best-seller by Stefan Heym, "Hostages" is the thrilling adventure-packed story of the Czechoslovakian underground movement against the Nazi overlords, and the patriots who give their lives to impede the German war machine.

As a result of a Nazi officer's death in a Prague café, the Gestapo round up twenty-six hostages. Among them is Janoshik, active in the underground movement, who is posing as a half-wit cloakroom attendant, and Lev Preissinger, wealthy coalmine owner who, to save his own skin and fortune, has become a Nazi collaborationist.

A coroner's report is falsified by the Nazis to cover the suicide, in order to hold Preissinger while the local "Protector" takes over the coal baron's properties. Prague patriots plan to have one of their members "confess" to the murder in order to gain the release of Janoshik, but the plan is made unnecessary when the latter escapes through a clever ruse.

Milada Preissinger joins with the underground, first in the hope that they will free her father, and then in full support of their cause. A romance develops between Milada and Paul Breda, leader of the patriots.

The hostages are shot while Janoshik directs the dynamiting of German ammunition barges. The "Protector" kills his subordinate, labelling it suicide in order to save his own skin, and the patriots go on to carry out further vengeance for the death of the hostages.

### Top Man *(G.F.D.)*

**G.-B. Private Theatre. 2.30 p.m.**

**Cast:** Donald O'Connor, Susanna Foster, Lilian Gish, Richard Dix, Peggy Ryan, Anne Gwynne, Noah Beery, Jun., Samuel S. Hinds, Louise Beavers, Dickie Love, Marcia Mae Jones, David Holt, Count Basie and his Orchestra, Borrah Minevitch Rascals, and Bobby Brooks Quartette. **Director:** Charles Lamont.

When Tom Warren is recommissioned in the Navy Air Corps he impresses on his son Don that he is now "the man of the family" and must look after his mother and two sisters Jane and Pat. Don, hitherto only interested in having a good time, takes his new responsibilities very seriously. At the same time his romantic interest is centred on Connie Allen, a new arrival in the town.

In an attempt to patch up a quarrel between his sister Pat and her fiancé, Ed Thompson, Don goes to the aircraft factory where Ed works. He meets there the president of the plant, Mr. Fairchild, who, unknown to Don, is Connie's uncle. Mr. Fairchild tells him the production at the plant is held up for lack of men. Don offers to work after school hours and enlists the help of his schoolfellows to do the same.

With the help of these enthusiastic youngsters production soars and the plant is given a coveted award.

### *Friday*

### Danny Boy *(Butcher)*

**Cambridge Theatre. 11 a.m.**

**Cast:** Wilfrid Lawson, Ann Todd, Grant Tyler, David Farrar, Wylie Watson, Albert Whelan, John Warwick **Director:** Oswald Mitchell.

A revival which will be much applauded, for, when first produced in 1941, it had a triumphant welcome from the many thousands of film fans who love the sentimental and romantic, especially when combined with tuneful melody.

It has a war-time background to make it topical, but is by no means documentary.

A homely story of a mother searching for her husband and son separated from her by the blitz who, after many adventures, finds them playing in a tramp band as a stunt turn at a New Year's Ball.

### *Tuesday*

### Headline *(Ealing Distribution)*

**Studio One. 11 a.m.**

**Cast:** Anne Crawford, David Farrar, John Stuart, etc. **Director:** John Harlow.

A new Corfield production and a newspaper thriller which stars Anne Crawford (by permission of Warner Bros.), David Farrar and John Stuart.

"Headline" is a pre-war tale of a crime reporter's search for an unknown woman witness of a sensational murder. The woman turns out to be his editor's wife, who has had an indiscreet though innocent affair with the murderer. How the reporter (David Farrar) successfully handles the delicate situations is thrillingly told in a fast-moving film abounding in drama and tempered with racy humour.

Prior to the screening of "Headline," "Ski Patrol," a short made under the auspicies of the Royal Norwegian Government, will be shown.

### *Wednesday*

### The £100 Window *(Warner)*

**Studio One. 11 a.m.**

**Cast:** Anne Crawford, David Farrar, Mary Clare, Frederick Leister, Richard Attenborough, Niall McGinnis, David Hutcheson. **Director:** Brian Desmond Hurst.

From Teddington Studios comes this comedy-drama made with the deft human touches that characterise Brian Desmond Hurst's work. The title is derived from the £100 totalisator window installed at a racecourse for advertising purposes. In the rôle of a dignified bank-teller Frederick Leister finds himself transferred from the City to the tote, with a fanfare of publicity to announce his extraordinary appointment.

*Continued at foot of column 4*

*Mary Clare, Frederick Leister and David Hutcheson in THE £100 WINDOW—Warner Bros., Teddington, picture*

*Margaret Sullavan in CRY HA[VOC], forthcoming M-G-M presentation*

## CHILDREN'S MATINEES FROWNED ON

### Cheshire Warning

THE Hyde, Cheshire, magis[trates] have apparently made their minds not to grant any [addi]tional facilities to children's special Saturday performances.

This was revealed last week [when] M. Grimshaw, of the Ritz, [Hyde] applied at the local court for extension of the licence [from] 10 a.m. to 12 noon. The ground the application were that, be[fore] of the showing of a super film was thought a more appro[priate] programme could be shown to children in the morning. Although the application was granted this particular occasion, the [magis]strates intimated that any [further] applications in future would be refused.

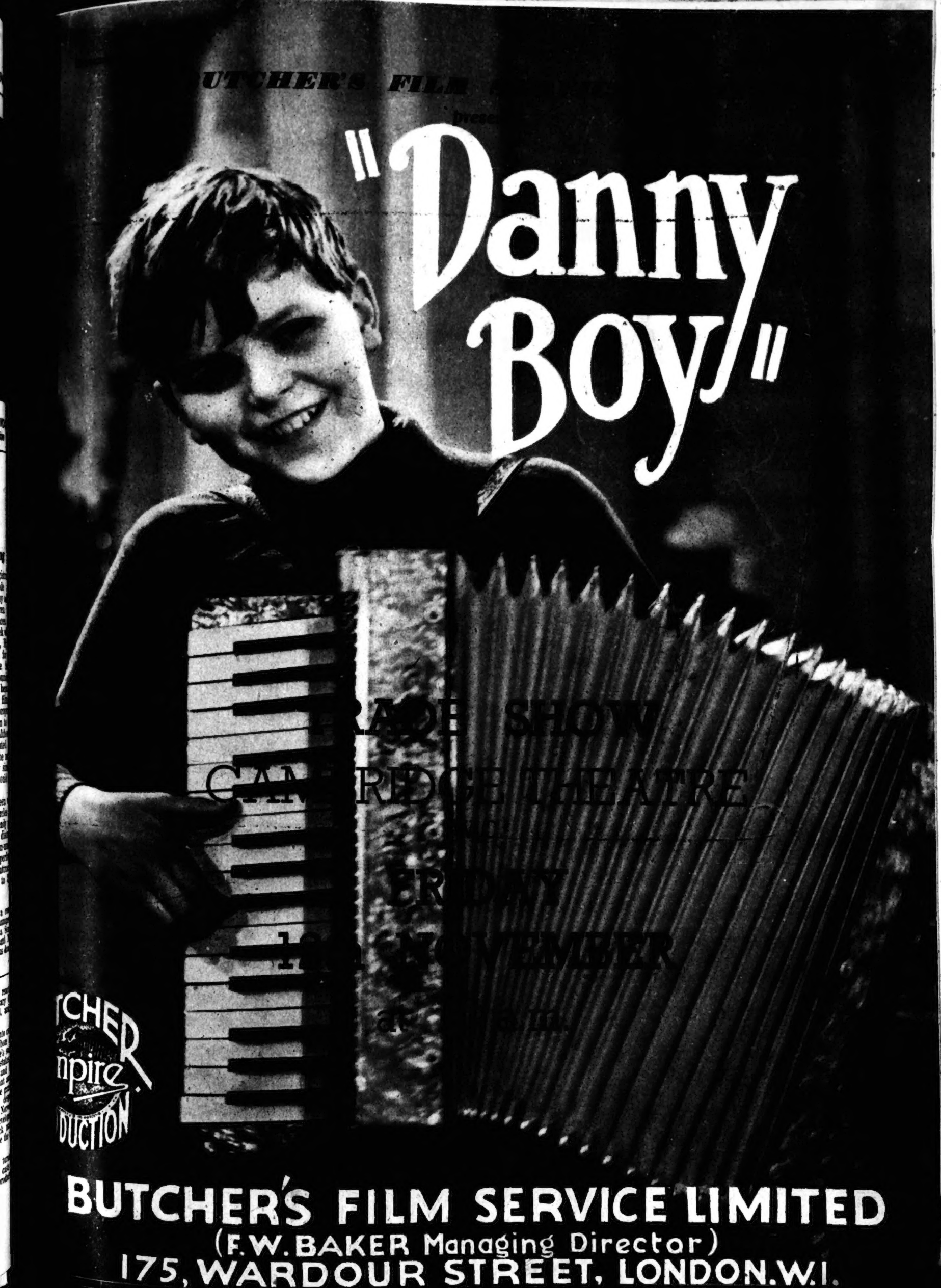
This decision has not been received in local Trade circles such performances are already permitted in the neighbouring city of Manchester and Ashton-[under]-Lyne. In fact, similar perf[orm]ances at Prestwich have attracted audiences of from 1,000 to 2,000 children.

Over £[illegible] was raised by a [concert] arranged by W. E. Chilton, manager of the Palladium, Halifax, at a special concert in aid of the Merchant Navy Comforts Fund. £2 11s. 7d. was sent to the C.N.B.F

The chan[illegible] of his fortunes [follow]s various ways on his wife, Mary, his daughter, Anne Crawford, and son, Richard Attenborough.

The race course brings him into [contact] with big gamblers, one of whom has a party to celebrate his horse's [win]. Not realising the size of the stakes bank-teller plays roulette and [wins] £2,000. He has saved half that [amount] for his children's careers. The [temptation] seize it, then force him to [gamble] auspices of the Royal Norwegian story full of unexpected [develop]ments the scene shifts to the black [market] where the daughter's wits save the [father] from disaster.

Brilliant performances are [given] by one of the strongest [casts] assembled for a Teddington [production]




**BUTCHER'S FILM SERVICE LIMITED**

(F.W. BAKER Managing Director)

175, WARDOUR STREET, LONDON.W.1.

BETTY GRABLE
"WHAT'S SHE GOT THAT I AINT GOT?"

*What a girl...*
*and what a musical!*

# SWEET ROSIE O'GRADY

*from...* 20th CENTURY-FOX

*From Our Letter Bag*

# C.M.A. Secretary Challenges "Prevalent Misconceptions"

## "BASIS OF CRITICISMS"

A SCRUTINY of your columns suggests that many C.E.A. members are insufficiently informed as to the programme and policy of the C.M.A.

For example, a member of the Devon and Cornwall branch (E. Stephens) says that "he could not reconcile his position in the event of a staff strike in joining them . . . and until the C.M.A. ceased brandishing a club he would have nothing to do with it."

Then Mr. Dickson (Edinburgh) says that "the C.M.A. was a branch of the N.A.T.K.E." and that a manager "in a case like that was taking his orders from the union that represented his employees. . . . Closed shop clause of the C.M.A. Charter meant that every member of the staff must be a member of the N.A.T.K.E., the idea being that the manager should act as a sort of organiser for the N.A.T.K.E."

The above are only a few of the numerous misconceptions prevalent about the C.M.A., as a careful reading of C.M.A. publications would demonstrate conclusively. The relevant publications of the C.M.A. state its case and the national charter for managers. I shall be pleased to supply free copies to anyone interested. Meanwhile, I trust you will permit me to correct the misconceptions I have quoted.

**Autonomous**

There is not—and there never has been—any question about the C.M.A. calling managers out on strike in the case of a staff dispute. The C.M.A. is an entirely self-governing body organised by managers, and is being run by managers, solely in the interests of managers. It takes its advice (there are no orders in the C.M.A.) from no one but its own National Council, composed exclusively of working managers. The President, the Vice-President, the National Secretary, the Trustees, and all the branch officials are working managers.

Mr. O'Brien's position is simply that of an advocate of the principles and policy as decided by the manager-members, through their representatives on the National Council. The C.M.A. pays its own way on the subscriptions of its members, and the only assistance it has received has been the voluntary services of Mr. O'Brien and the use of the administrative machinery of the N.A.T.K.E.

**"Two Masters"**

It goes without saying that the help of Mr. O'Brien and his organisation is beyond reckoning, either morally or financially; and the British kinema managers will always be deeply indebted on that account, but the point I wish to emphasise is that Mr. O'Brien and his executive have been the willing servants, and *not* the masters, of the C.M.A.

The question of the manager being called upon to "serve two masters" by joining the C.M.A. is pure poppycock. Nevertheless, it has been suggested time and again by opponents of the C.M.A. If that were an effective criterion, the many million of trade unionists in this country are all "serving two masters," including every member of the trade union known as the C.E.A.

Let me state in the plainest terms that the "closed shop" clause in the C.M.A. Charter is meant to apply to managerial staff only. The C.M.A. states a case for a planned and equitable relationship between managers and their employers, but it does not brandish a club; and it is far too busy fighting its own case to fight the case of the staffs.

And let me add that the C.M.A. weapon in its fight for the managers' cause is reason based on humanitarianism and social progress, not the "club" (symbol of brute force) that has been ascribed to it by those who have apparently not even troubled to read its published statements.

*W. L. PEMBER.*
*National Secretary C.M.A.*

## WHO CARES?

The C.E.A. General Purpose Committee report again takes up the definition of the word "Charter." Who cares whether it is called a charter, a synopsis or anything else?

Kinema managers understand it as being a fair basis for negotiation, and if the C.E.A. feel that the managers are already getting a square deal they should have nothing to fear.

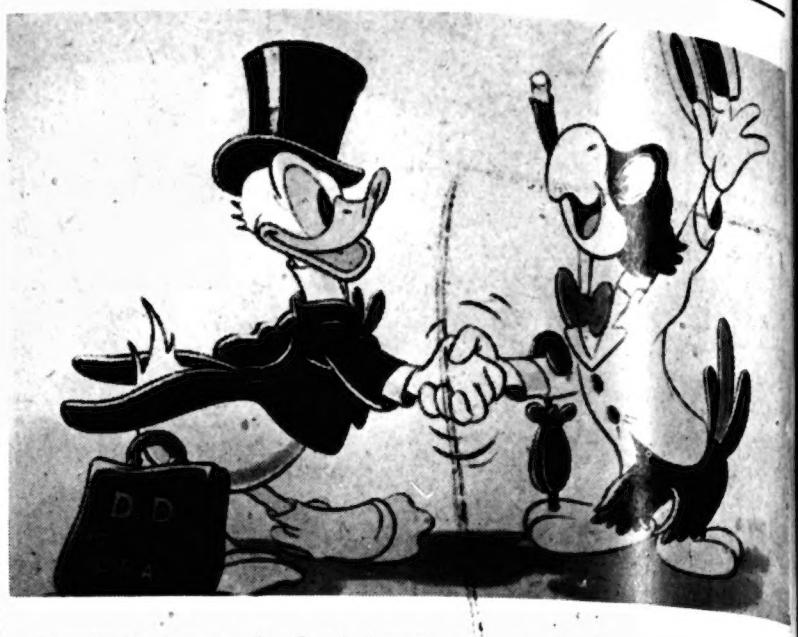
Judging by the concessions granted recently by the major circuits one feels that there is room for improvement in managers' working conditions.

When an attempt was made by the Northern branch of the C.E.A. to form a Managers' Association (an attempt that failed) a proposal was made that the C.E.A. secretary might act as secretary of the proposed association. The secretary very rightly declined by stating that it would be impossible for him to negotiate as "Alfred Smith of the C.E.A. with Alf. Smith of the Managers' Association."

Mr. Clow must feel capable of dividing his personality by attempting to carry out the dual rôle.

Managers may think otherwise and give his Federation a wide berth, as the whole "set up," particularly the subscription of five shillings a year, suggests a title of "The Dumb Managers' League."

*NORTHERN MANAGER.*



*Donald Duck meets his South American cousin, Joe Carioca, in RKO-Radio's Walt Disney SALUDOS AMIGOS (reviewed in this issue)*

## Plymouth and Xmas Day

Plymouth Watch Committee is recommending to the City Council that kinemas be given permission to open on Christmas Day, 3 p.m. being the suggested hour. The committee has the support of the Garrison Commander.

The Watch Committee is also recommending that all the city's kinemas be allowed to open at 11.30 on week-days, instead of at noon.

*Carmen Miranda in the 20th Century-Fox Technicolor production THE GIRLS HE LEFT BEHIND*

## "NO PICKING AND CHOOSING"

### Exhibitors Must take the Bad *and* the Best

In the House of Commons on Thursday, Rostron Duckworth asked the President of the Board of Trade whether, in view of the protection given to the British kinema Industry, he would investigate the restrictive conditions which govern the booking of films by British exhibitors under which Hollywood insisted on their taking mediocre films before they were allowed to rent the more pretentious productions.

Hugh Dalton said he would not. It was a common practice among film distributors, both in this country and in the United States, to refuse to allow exhibitors to book only their best films, and to reject the rest. He had no reason to believe that British exhibitors regarded this practice as unreasonable.

## Bath Christmas Kinemas

Bath licensing justices last week granted permission to the managements of the Beau Nash, Forum and Odeon kinemas to open from 3 p.m. to 9 p.m. on Christmas Day. The Odeon kinema will also be open on that day from 10 a.m. to 12 noon for the usual children's performance.

To date, the Bath branch of the Odeon National Cinema Club, which was formed a few months ago, numbers 1,350 members.

At last week's meeting L. W. Flatow awarded War Savings Certificates to winners of a competition, in which members were required to make articles for gifts to the hospital.

## New Realm Rep.

The Midland interests of New Realm Pictures, Ltd., are now in the hands of "Tommy" Mangan, who succeeds G. Ring, manager of the Birmingham branch for the past three years. Until recently with Pathé Pictures, "Tommy" Mangan has been on the renting side in the Midlands for some years, being associated with First National and other companies.

*Milder recently visited Burbank, where among others he met Bogart, Star, and Michael Curtiz, Director of PASSAGE MARSEILLES. Curtiz, who has just been selected as top of the Ten Directors of 1942-43 in America, made Irving Berlin's S THE ARMY, to be Trade shown at Studio One, on December 1, with provincial dates to follow early in January.*

## *IVERPOOL ANDALISM*

### *Churches to Take Action*

nts by kinema proprie- nage to their properties by re reinforced by a simi- t by Liverpool churc> ho recently sent a depu- the Juvenile Panel of

ous has been the extent ism in churches that the Liverpool, the President ee Church Centre, and a atholic leader have issued nt in which they say:— of the cases revealed t> of them of a most re- haracter, show more and n a mere spirit of mis- here is a deliberate pur- estroy and defile. an offender is caught, he e dealt with in isolation parents, and justice de- at they shall take their of responsibility for his We have ventured t> the Juvenile Panel some by which parents may be ectly associated with the nflicted. These sugges now being considered."

## AND ARCHITECT

### urns to Civil Life

S. Roberts, L.R.I.B.A., wn as the designer of a mber of kinemas in the and the South, an- his return to civil life es in the Royal Engineers. s been allowed to resign army with the rank of nd is now engaged in pre- or post-war architectural

dress is Princes Chambers, ation Street, Birmingham. Midland 6283/4.

## YEAR'S BEST DIRECTOR

### U.S. Critics Vote for Curtiz

In a nationwide poll of motion-picture critics in U.S.A., conducted by *Film Daily*, and embracing newspapers, magazines, syndicates and radio stations, Michael Curtiz took first place among the Ten Best Directors of 1942-43. His picture credits for the season included "Yankee Doodle Dandy," "Casablanca" and "Mission to Moscow."

Curtiz also directed Irving Berlin's "This Is The Army," which will probably be Warner's biggest money-maker for 1944, and is now completing "Passage to Marseilles," starring Humphrey Bogart, the companion picture to "Casablanca."

Other Warner directors also scored strongly. Howard Hawks, who made "Sergeant York" and "Air Force," was voted third; while Sam Wood, director of "King's Row" and the forthcoming "Saratoga Trunk," came eighth. The Honor Roll or runners-up included Irving Rapper, David Butler, Raoul Walsh, John Huston, Lewis Milestone, William Keighley and Lloyd Bacon.

### Repatriated Men as Odeon Guests

Seven repatriated prisoners were the guests of Odeon at the Empire, Dundee, last week.

Drawn from the Hilltown area, they were referred to by the temporary manager, Wm. Howarth, Halifax, as "the lads who as schoolboys spent their tuppences at the Saturday matinée show" in that kinema. Mr. Haworth made a presentation to each from Odeon Theatres.

### "Crash Dive" Records

All records for the past seven years at the Metropole, Dublin, have been broken by the 20th-Fox production, "Crash Dive," starring Tyrone Power.

This information was received by R. Sutton Dawes, 20th-Fox director of sales, from Abe Elliman, who adds that he anticipates a long run for the picture.

# MANCHESTER KINEMA OPENING TIMES

## Exhibitors' Reaction to City Council Comment

**THE suggestion of Manchester City Council that the opening of kinemas on Sundays should be put back from 2.30 p.m. to 3.30 p.m. was discussed at a special emergency meeting of the committee of the Manchester and Salford branch. H. Newbould presided. It was alleged in the Council that 7,000 children, about 20 per cent. of the audiences, attended kinemas on Sunday afternoons.**

Exhibitors' deliberations on this subject were in private. The Committee issued this statement to the Press:—

"The Committee of the Manchester and Salford branch is perfectly satisfied that no satisfactory information exists from which Miss Sherlock could have made her statement regarding attendances of children at kinemas on Sunday afternoons. They are confident that no circumstances have arisen which cannot be happily solved by collaboration between the C.E.A. and the authorities."

**After the War—What?**

This subject disposed of, T. E. Robinson asked about the position in regard to Sunday opening when the Defence Regulations ceased to operate. Although the Town Clerk of Manchester saw no reason why Sunday opening should not continue after the war. Attention would have to be given sooner or later to the legal question.

He suggested that a letter be sent to the General Secretary asking for the matter to be discussed by the Legal, Parliamentary and Finance Committee. Unless something was done in London, exhibitors might wake up one morning and find Parliament had rescinded the Defence Regulations; they would then be sunk.

L. Lewis said the regulations would probably operate for six months after the war. That would be a clearing-up period.

The meeting agreed that the secretary should remit the question to C.E.A. headquarters.

**Film Rentals**

Attention was directed to a leading article under the heading "The Price of Films," which appeared in the *Manchester Guardian*. After describing the incidence of rentals on feature and news films, the article stated that in both cases "The 'aggressors' are tightly organised groups enjoying monopolistic positions as the result of Government action."

Referring to the newsreel position and to the fact that some exhibitors who had failed to sign the new contract until after the appointed day are now charged 50 per cent. more than their competitors for the same reels, the *Guardian* said: "It will be interesting to hear whether Mr. Dalton has 'acquiesced' in these proceedings."

**Associations in War Time**

Significantly, T. E. Robinson added: The Home Secretary, a few days later, said this: "To get a spate of war time directions and regulations understood and administered, the Government has welcomed not merely the existence, but the presence at the council tables of trade associations in every industry in which it has dealings. Had they not existed it would have been necessary to invent them. As a result, the position of these associations has been much strengthened, and I have no doubt their dreams and ambitions for the future much stimulated."

Mr. Robinson said this statement seemed to him to be an interesting corollary to the Press article which he had quoted. It would be interesting to know what the K.R.S. intended to do in the future.

No resolution was moved, but it was hinted that the matter would be raised in London.

## DRUG ON THE MIND

### Too Much Kinema and Wireless

"We should have rules of conduct in our homes and maintain them," said Lady Brunner, speaking at the half-yearly meeting of the Cheshire Federation of Women's Institutes at Chester.

"Let our children not want to go to the second- and third-rate when the first-rate is available. Let them get away from the feeling that they must go to the kinema just because the programme changes. I often think that having the wireless on all the time, and going to the kinema continually, is as much a drug to the mind as drink is to the body."

"Yet the kinema has a tremendous contribution to give to education, and it is heart-breaking to see it being misused," she added.

### *Halifax Theatre Statistics*

Some interesting statistics are published by W. E. Chilton, manager of the Palladium, Halifax, dating from January 5, 1942, when Star Cinemas, Ltd., secured control.

During these 21 months 496,976 persons have paid for admission, and nearly 10 per cent., 46,792, of the total represents admissions to the children's matinee performances.

The introduction of a free booking system has proved a success, no fewer than 90,471 patrons having availed themselvs of the facilities offered.

During the period over £400 has been handed over to charity.

A periodical check-up on the patrons' reaction to the various phases of the entertainment and facilities offered enables Mr. Chilton to keep track of the changing tastes of patrons.

### Commodity Insurance Premium Reduced

The Board of Trade, with the approval of the Treasury, has decided that in respect of the period beginning December 3, 1943, and ending March 2, 1944, the rate of premium payable under any policy under the Commodity Insurance Scheme shall be at the rate of 5s. per cent. for three months (or 1s. 8d. per cent. per month).

The new rate is a reduction of one-third on the rate for the current period.

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Continued from page 5

# U.S. Eyes on China Markets

The import quota for each company is reported to be only about enough for one programme per month.

### Films 2-5 Years Old

Nearly all the pictures being shown are at least two years old, and many have been circulating for five years. Even the few received from India are usually old, as most Indian dealers are willing to relinquish only poor films, or those which have already had long runs.

### Production

Production of motion pictures in China dates from 1919, the earliest films having been devoted mainly to the old legends. But of late, when the people had an opportunity to see films from other countries they became less satisfied with domestic productions and began to show a definite preference for foreign films.

In fact, development of production technique never kept pace in China with the growth of interest in motion pictures.

### Wants More Capital

The Chinese industry cannot be blamed, for it has been handicapped by insufficient capital, inadequate equipment, scarcity of technicians, and lack of experienced actors.

Shortly before the Japanese invasion, efforts were being made to correct these deficiencies, but production methods were still far below the standards in competing countries.

With the war the production of entertainment films came to an end, although activity in the field of educational films has continued at the instance of the Chinese Government.

The Chinese Government has not limited itself to the showing of educational and industrial films. About 135 films were produced by or for Government agencies between July, 1937, and December, 1940.

### Three Producers

The Central Film Studio works principally on newsreels and educationals for the general public; the China film Studio on films for the Army; and the Educational Film Studio on shorts for distribution to schools.

The tempo of most of the films is slow in order to enable the people to grasp the significance of every word and action. Sometimes a specially prepared explanatory pamphlet is distributed to the audience.

### Mobile Units

China is divided into districts by the Chinese Minister of Education, and performances at the rate of about one a week are presented in each district. In addition, many thousands are reached by the Government's ten mobile units, which have been operating since 1938, primarily in hospitals, army camps, and that vast territory designated "behind the lines."

Several ofganisations, such as the Y.M.C.A. also have motion picture mobile units which they send into remote districts.

All these mobile units are exerting a tremendous influence over the lives and thought of the people.

But with all this, millions of people have never attended a movie. The work already done, however, is helping to create a demand, and refugees moving inland from coastal cities are carrying with them stories of Western forms of entertainment.

*Lucille Ball, Tommy Dix and Virginia Weidler in M-G-M's Technicolor song and dance show, BEST FOOT FORWARD*

# "SWEET ROSIE O'GRADY"

## West End Run

"Sweet Rosie O'Grady," 20th Century-Fox's latest and greatest musical contender for top grosses, is scheduled to open next Sunday (November 14) concurrently at the Gaumont, Haymarket, and the Marble Arch Pavilion.

Hailed by both exhibitors and Press reviewers alike at its recent screening as yet another gay, scintillating, melodious and lavish Technicolor musical money-maker following the successful 20th-Fox tradition in this field, "Sweet Rosie O'Grady" co-stars the vivacious, sensationally popular Betty Grable with Robert Young and Adolphe Menjou and has a huge supporting cast headed by Reginald Gardiner, Virginia Grey and Phil Regan.

## Overseas Film Supply

In the House of Commons, on Tuesday, Mr. Hewlett asked the Secretary of State for War if the latest films were shown to troops overseas, whether there was any difficulty in obtaining them, and what were the financial arrangements for their use.

Sir James Grigg replied that films were made available without any difficulty for exhibition to troops overseas as soon as they were ready for exhibition to the general public. The films were hired from renters for a very reasonable sum. No charges were made for admission of Service personnel, except at certain static kinemas.

# *RENTER'S STAFF ASSOCIATION*

## *New Section of N.A.T.K.E.*

With the inauguration last week of a branch of the Film Distributing Staffs Association in Birmingham, under the ægis of the National Association of Theatre and Kinema Employees, there are now six branches of the F.D.S.A in being in key centres.

Glasgow, Newcastle, Leeds, Cardiff, and Manchester, in addition to Birmingham, are the cities where the film distributing staffs are so organised.

### Birmingham Officers

In Birmingham the following are the officials: L. Dyer (Despatch Manager, 20th Century Fox), chairman; committee: J. King (Paramount), A. Griffiths (M-G-M), H. Smith (Pathé), and J. Fidles (RKO-Radio). Membership of the branch, it is stated, is steadily growing, and a joint committee with the local branch of the K.P.E.A. is being set up to discuss film damage.

### A Section of the N.A.T.K.E.

Discussing with the KINE. the organisation of the F.D.S.A., Tom O'Brien, General Secretary of the N.A.T.K.E., said the F.D.S.A. had its own system of government. It would be a completely national section, and it was hoped to establish it with as little difficulty as the K.P.E.A. was established.

The organisation of film distributing staffs has been before the Council of the Kinematograph Renters' Society, by whom the N.A.T.K.E. was recognised as an appropriate union. At a recent meeting, however, exception was taken by K.R.S. members to the implications of a document issued by the N.A.T.K.E., and Major Baker was deputed to meet T. O'Brien.

The KINE. understands that no reply had been received at the beginning of this week from the N.A.T.K.E. General Secretary setting a date for the proposed meeting.

Continued from page 3

# A.B.P.C. Production Expansion

the Boult[illegible]gs we have str[illegible] ened the [illegible]oundation of the [illegible] duction or[illegible]anisation we are [illegible] ing up. How soon they will be to begin depends on their [illegible] obligations, but other units operate immediately. The [illegible] for increased production effect right away.

"It is quite possible that change from war to peace may volve industrial dislocations. want to be in a position to [illegible] these with an efficiently-[illegible] organisation that will take transitory period in its stride.

When Elstree Studios are [illegible] quished the scheme of full reconstruction with sound, [illegible] graphic, lighting and engine installation on the latest lines make them the most modern [illegible] in the world outside the U.S.

### Technical Advances

"It is only when you return Hollywood that you will re how extensive have been the nical advances in the past years," Mr. Milder continued. is greatly to the credit of Br producers that they have achi so much under technical h caps. The cost of moderni must be considerable, but the poration is fortunate in being to call on the practical exper of the Warner U.S. produ organisation. What goes Elstree must be equal in effici to the Burbank plant, so that portion of our investment will wasted on experimental failur

The link between A.B.P.C. Warner Bros. may lead to an terchange of stars on the advantageous financial terms, they will also have the benef Warner's buying-power in the talent market. Negotiations f reciprocal arrangement are ceeding through contact Jack L. Warner.

### Box-office the Basis

"With the Corporation plan on this high scale every pic will be given whatever budge necessary to assure it the fi star and production values. travagance or the reckless pu of some impossible objective. ever, can have no place in p that are based firmly on the poration's years of activity in e phase of exhibition, distribu and production, and carried operation by men who acknowl the box-offi[illegible] as the keystone the Industr[illegible]s structure.

"We are extending produc to increase our own revenue, clared Mr. Milder in conclu "and to se[illegible]re markets and p tige for Br[illegible]ish product after war throug[illegible]out the entire w That is a p[illegible]in, businesslike a ment of our aims. A flamboy failure in[illegible]res the Industry home and [illegible]es the nation a di vice abroad. We want no pa production of that kind."

# PEP "QUIZ" FOR THE NEMATURIANS

ORTS are be made to in- ease the att dance at the on meetings the Cinema- reasons fo. e decline at are being ored by the of the Cou

**aturians' Quiz.**

estionnaire s distributed the 170 m bers inviting nt and s gestions; 32

rtunity was given to those ad not resp nded to give expression to their views. ouncil want d to know if ere workin on the right Here is an epitome of the expressed by rank-and

**luch Shop**

rly all the talks have been de subjects. Get out of the always thinking and talk- nema, kinema, kinema. If rked on the lines of the Clubs, I think we should do Let us have more talk- er than Trade topics."—Ginger.

want more Trade talks are plenty of subjects for ion."—E. Gratton Milloy entury Fox).

ry member should be a of the Speakers' Commit- share the responsibility for the Society."—S. Redford ).

**ality.**

t the meetings to time and m punctually. Protracted s keep members away."—acGregor.

two or three members give ute speeches, to be fo! y discussion.

Society's monthly meeting op window; dress it attrac- nd carefully."—The KINE.

s announced that arrange had been made for a social for members and their during the Christmas sea would take the form of a e at the Midland Hotel. ster, on December 29, from to 6.30 p.m.

## G.B.'s Darby and Joan Parties

golden wedding couples of e were the guests of Gaumont- t the Trocadero, Liverpool, on 3, and after seeing the film Octopus" (G.F.D.) were enter- tea. As a souvenir of the a framed group photograph nt to each of the guests. They a very cordial welcome from divisional superintendent, G.-B.) kwell (public relations officer nd Norman Craig (manager, ).

tended to throw a party for the d Darbys and Joans when the own at the local Gaumont.

## Ellesmere Port S.O.

e Port magistrates have granted for the kiddies' matinees of Ellesmere Little Sutton to open for Sun- ormances on and after Sunday ember 14. Hours of opening om 5.30 to 8.30 p.m., and the be shown must have police

*Roddie McDowall and "Lassie" in LASSIE COMES HOME, featured in the M-G-M picture.*

## NEW MACCLESFIELD THEATRE

Macclesfield Town Planning Committee has granted the application of Whittaker and Bradburn, architects, for permission to develop land between Derby Street and Exchange Street for the purpose of a theatre.

The Committee made it clear that this must not be taken to imply approval of, or any expression by the committee of any opinion on, the proposed lavout shown on the plan.

The permission is subject to sub mission to, and approval by, the Council at a later date of a layout plan and detailed plans and elevations of any proposed new building, and to power of the Council to require an adjustmen: of the boundaries of the site.

# North Lincs. C.E.A. Refuses to Meet C.M.A.

## VICE-CHAIRMAN RESIGNS

**NORTH LINCS branch at its October meeting held at Grimsby, declined to support any suggestion for a meeting between the C.E.A. and the C.M.A. As sponsor of the opposition C.M.F. such a step was considered illogical. The resignation of vice-chairman V. Burton was accepted with regret. T. D. Bell presided.**

The Secretary, CHARLES CLOW, reported that the C.M.A. had asked to meet the C.E.A., and, since the latter body had no power to agree to such a meeting without a mandate from the branches, it had been decided to refer the matter to the branches for discussion.

J. B. O'KEEFE proposed that the meeting should be arranged on the grounds that the C.E.A. had nothing to lose and perhaps might gain much.

The resolution, however, found no seconder.

On the proposition of R. B. JONES, seconded by V. BURTON, it was decided that since the Managers' Federation was inaugurated by the branch it would not be logical for the branch to agree to any meeting between the C.E.A. and the C.M.A.

**V.-C. Resigns**

Something of a sensation was caused when the CHAIRMAN announced that he had received a personal letter from V. Burton, manager of the Tower and vice-chairman of the branch, resigning his office as vice-chairman, and intimating that he anticipated another nominee for the Tower to be proposed in the near future.

Mr. Bell said that the letter had come as a great surprise to him as Mr. Burton had always been a most energetic worker in the interests of the branch. He had endeavoured to obtain from Mr. Burton the reason for his very much to be deplored decision but had been unable to do so.

Mr. CLOW said that Mr. Burton's withdrawal would be a great loss to the branch and the C.E.A. He recalled that in the early days he and Mr. Burton had crossed the Humber to attend meetings in Hull in all kinds of weather and in all kinds of conditions. Mr. Burton had done yeoman service for the C.E.A. and the Trade as a whole.

"Although at times one did not always see eye to eye with him one could always admire and respect the stand he took and his honesty of purpose," said Mr. Clow.

R. B. JONES described Mr. Burton's resignation as a great loss to the branch.

It was decided to place on record the branch's appreciation of Mr. Burton's service and loyalty and to express deep regret at his resignation.

Mr. BURTON, in a brief reply, thanked the members for their expression of appreciation and for their past kindness to him, and, on being further pressed as to why he was resigning, he said he had nothing further to say in the matter.

**Charity Collections**

The vexed question of Grimsby kinema collections was finally settled after having been deferred for the past four months.

Many applications had been received, but it was decided to permit only four collections a year, for the Grimsby and District General Hospital, the Mayor of Grimsby's Christmas Poor Fund, the Police Aided Fund for providing boots for children, and the St. John Ambulance Brigade.

T. D. Bell presided, and he was supported by V. Burton, J. B. O'Keefe, G. Kasoni, J. Edmundson, A. Thompson, Mrs. R. Bass, R. G. Webb, C. Clow, and R. B. Jones.

## Barry and S.O.

Ald. Dudley Howe, making a successful appeal to Coun. Harry Thomas, at Barry Council, on Tuesday, to withdraw his notice of motion to rescind the resolution of a month ago refusing a request to authorise Sunday kinema opening in the town, said the war position to-day justified optimism and the avoidance of controversial war-time issues.

Ald. C. B. Griffiths protested that Coun. Harry Thomas had prevented any other member from taking similar action, but the Mayor (Frank Sharp) ruled that Coun. Thomas was quite entitled to follow the course he had taken.

Coun. J. A. Jones gave notice to move a month hence that the standing resolution be rescinded. Coun. Dan Evans indicated that he would contest Coun. Jones's action legally.

# *OPPOSITION TO WEST-END LICENCE WITHDRAWN*

At yesterday's (Wednesday) meeting of the Public Control Committee of the London County Council, it was announced that opposition to the renewal of the kinematograph licence of a West End kinema had been withdrawn by the complainant.

The agenda gave the following details of the original complaint. Notice of opposition was on the ground that on May 11, 1943, when Mr. Paul and his wife occupied two front row stall seats, he was not allowed to use the lavatory at the back of the auditorium, which was nearest to the seats he was occupying, but was directed to another on the mezzanine floor; and that, while he was protesting to the manager, whom he interviewed on his way to the second lavatory, and who eventually waived a rule of the house in his favour and directed him back to the first lavatory, he suffered such physical discomfort from the delay that he was compelled to absent himself from his place of business for three days.

*Michael Powell, Lt.-Commander Ralph Richardson and Rear-Admiral D. W. Boyd at the premiere, at the Odeon, Leicester Square, of THE VOLUNTEER, an Archer film sponsored by the M. of I., depicting the life of a "volunteer" youth in the Fleet Air Arm*

# A.P.P.H. BUSINESS WELL MAINTAINED

## Net Profits Show £17,000 Increase

**LAST year's results of Associated Provincial Picture Houses, which recently announced a dividend of 7 per cent., compared with 6 per cent., reflect the satisfactory outcome of another year of excellent business. The net profit of £53,907 shows an increase of approximately £17,000.**

The gross profit before deducting depreciation and taxation, amounted to £172,906, against £160,473.

Out of the increased net profit the directors have been able to provide, as well as the increased ordinary dividend, the sum of £22,000 for General Reserve, which receives its first contribution out of profits since 1940.

Profits benefited to the extent of some £21,500 by the absorption of taxation deficiences, and because such benefits are non-recurring directors have deemed it prudent to set aside a comparable sum to the Reserve.

In his annual statement to shareholders, J. Arthur Rank, the Chairman, states that "Trading profits have maintained an upward trend and have again exceeded the level at which they are exempt from E.P.T.

### Profits Still Rising

**"I am pleased to announce that for the current year," he says, "theatre trading profits for the year to date have been more than maintained."**

Reverting to E.P.T., Mr. Rank states that the liability to date has been met out of deficiencies and reserves hitherto available for the purpose. Excess Profits Tax arising on profits to be earned in future years must be met by the direct appropriation of profits.

The company has adopted the policy common to the Gaumont British group of reserving for income tax on current earnings. The balance sheet reveals that £26,762 has so been set aside. This represents the more immediate liability.

### Future Liability

Another item, Reserves for future liability and Deferred Repairs, totals £148,254. This includes the company's estimated liability on taxable earnings up to May 31, 1943, regardless of the year of assessment or the due dates of payment.

The carry forward is increased by £3,657 to £58,660.

### The Directorate

Since the last general meeting Cdr. A. W. Jarratt has resigned. L. W. Farrow, who has been elected to fill the vacancy caused by the death of C. M. Woolf, has been appointed Joint Managing-Director (Finance). He retires, but offers himself for re-election. Sir William A. H. Bass, who retires by rotation, also offers himself for re-election.

The Board states that damage sustained by the company's properties during the year as a result of enemy action is negligible.

# *Company Notes and News*

### NEW PRIVATE COMPANIES.

**Star Cinemas (Northallerton), Ltd.**—Registered October 25. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are Walter R. C. Eckart and Annie Eckart, both of 1, Regal Flats, Harrogate; Ronald E. Eckart, 92, New North Road, Edgerton, Huddersfield; Robert S. Roberts, "Rosegarth," Churchfields, Glass Houghton, Castleford (all directors of Star Cinemas (London), Ltd.). Secretary: M. G. Douglas. Solicitors: Butler and Oliver, Castleford. Registered office: New Star Cinema, Aire Street, Castleford, Yorks.

**Overture Theatre, Ltd.**—Registered October 27. Capital, £1,000 in 1,000 shares of £1 each. Theatre and kinema proprietors, etc. Solicitors: Richards, Butler and Co., 88, Leadenhall Street, E.C.3.

**British Commonwealth Film Corporation, Ltd.**—Registered October 28. Capital, £5,000 in 5,000 shares of £1 each. To promote and assist the marketing, distribution, and use, commercially and otherwise, of British films in the British Isles and elsewhere, etc. The first directors are Joseph A. Rank, Heathfield, Reigate Heath, Surrey; Michael Balcon, Upper Parrock, Hartfield, Tunbridge Wells; Saml. W. Smith, 76, Wardour Street, W.1; Wm. G. Hall, 52, Haymarket, S.W.1. Solicitors: J. H. Milner and Son, 34-35, Norfolk Street, W.C.2. Registered office: Seymour House, 17, Waterloo Place, S.W.1.

**Mayfair (Bristol), Ltd.**—Registered October 26.—Capital, £100 in 2,000 shares of 1s. each. Photographic studio proprietors, film producers, etc. Secretary: Mona Coppard. Solicitor: A. S. Fisher, 4, Broad Street, Place, E.C.2. Registered office: 10, St. Augustine's Parade, Bristol.

**Empire (Blaenau Festiniog), Ltd.**—Registered November 1. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are Wm. O. Thomas, Boston House, High Street, Blaenau Festiniog, kinema proprietor; Arthur Jacobs, 36, Burns Drive, Rhyl, director of Alhambra (Shotton), Ltd. Registered office: 18, Lloyd Street, Manchester, 2.

**Park Cinema (Blaenau Festiniog), Ltd.**—Registered November 1. Capital, £100 in £1 shares. Registered office: Park Cinema, Blaenau Festiniog, Merionethshire. Objects and other particulars are similar to those in Empire (Blaenau Festiniog), Ltd., q.v.

### MORTGAGES AND CHARGES

**Odeon Properties, Ltd.**—Charge on property in Dundee, dated September 10, 1943, as further security for £3,500,000 first debenture dated August 25, 1942. Holders: Branch Nominees, Ltd.

**Gainsborough Cinemas (Leeds), Ltd., Castleford.**—Mortgage dated October 2, 1943, to secure £10,000, charged on the Lyric Cinema, Northallerton, with fittings, equipment. Holder: A. R. Wood, Ripon.

**Odeon Properties, Ltd.**—Charge on Odeon Cinema, Dundee, with fixtures, accessories, appurtenances and equipment, dated September 10, 1943, as further security for £1,000,000 second debenture dated August 25, 1942. Holders: Odeon Theatres, Ltd.

## SHARE MARKET

| | This Week. | Movement. |
|---|---|---|
| African Theatres Ord. .. | 61/3 | — |
| Assoc. Brit. Pic. Corp. 5/- Ord. .. .. | 16/9 | + -/3 |
| " 6% Pref. .. .. | 24/6 | — -/3 |
| " 4½% Debs. .. .. | £104 | + 10/- |
| A.P.P.H. Ord. .. .. | 25/-xd. | — |
| Brit. & Dom. Films £1 .. | 4/4½ | — |
| Brit. Lion 7½% Pref. 10/- | 11/3 | + -/9½ |
| Capital Prov. News 5/- .. | 4/3 | — |
| Cine. Television Dfd. (6d.) | 9/3 | — |
| Dufay-Chromex 5/- Ord. | 3/4½ | — -/1½ |
| Gaumont British Ord. 10/- | 17/6 | + 1/- |
| " "A" Ord. .. .. | 8/7½ | + -/7½ |
| " 5½% 1st Pref. .. | 20/4½ | — |
| " 4½% Debs. .. .. | £104 | + 15/- |
| General The. Prefd. .. | 12/6 | — |
| " 6½% 1st Mort. Deb. | £101⅛ | — |
| Mde Tussaud 1/- Def. .. | 1/9 | — -/1½ |
| " £1 Prefd. Ord. .. | 18/- | — |
| Moss Empires £1 Ord. .. | 39/- | — |
| " £1 Cum. Pref. .. | 22/4½ | — |
| Odeon 5/- Ord. .. .. | 26/- | — -/4½ |
| " 6% Pref. .. .. | 21/9 | — -/3 |
| " 5% Debs. .. .. | £103 | — |
| P.C.T. 10% Cum. Pref. .. | 34/4½ | + -/1½ |
| " Cum. "A" Pref. £1 | 28/6 | — |
| " Cum. "B" Pref. .. | 28/3 | + -/6 |
| " Const. 7% Pref. .. | 26/- | — |
| Scophony (5/-) .. .. | 3/3 | — -/1½ |
| Sound City (Films) 6% Pref. | 8/9 | — |
| Stoll Th. Corp. .. .. | 14/- | + -/9 |
| Twentieth Cent. Ord. .. | 1/3 | — |
| " 6% Pref. .. .. | 4/9 | + -/4½ |
| Union Cinemas Ord. .. | 2/6 | — |
| " 1st Pref. .. .. | 19/9 | — -/3 |
| " 2nd Pref. .. .. | 19/- | + -/6 |

£1 shares unless otherwise stated.

# PROFIT TAKING STAYS ODEON ADVANCE

PROFIT-TAKING put an end to the sensational advance in Odeon ordinary shares, but no. before they had attained over 28s This week's price of 26s. is, however, only 4½d. lower than the price recorded before we went to press last week.

The inclusion of S. W. Smith among the first directors of British Commonwealth Film Corporation formed for the purpose of developing co-operative marking of British films in overseas markets, led to a demand for British Lion 7½ per cent. 10s. preference shares, which rose 9½d. to 11s. 3d.

A.B.P.C. were picked out by Odeon profit-takers as being a more reasonable speculation at the price of 16s. for the 5s. shares, which advanced 9d. to 16s. 9d. during the week.

Gaumont British 10s. ordinary resumed their interrupted rise with a gain of 1s. at 17s. 6d., while the "A" ordinary put on 7½d. at 8s. 7½d. There was also a resumption of activity in Stoll Theatre Corporation, which at 14s. were 9d. up on balance.

### SATISFACTIONS

**Will Stone's Circuit, Ltd.**, kinema proprietors, etc., 16, Edward Terrace, Cardiff.—Satisfaction to the extent of £500 on October 6, 1943, of mortgage debenture registered June 13, 1939.

**M.P. Studios, Ltd.**, proprietors or managers of motion picture studios, etc., 12, Chelsea Manor Gardens, S.W.3.—Satisfaction in full on September 7, 1943, of two series of debentures authorised September 27, 1938, and October 3, 1938, and registered October 5, 1938, securing £3,300 and £21,625 respectively.

# *STRAND HOLDINGS' RECORD YEAR*

***TURNOVER of Strand Electric Holdings is 21 per cent. higher than last year and established a new record. Profit was 81 per cent. higher than for 1938-39.***

F. L. Blow (chairman), who presided at the eighth ordinary general meeting of the company on Monday last, said: "There is little I can say about our business in these times without running the risk of divulging information which might endanger security, but the company is playing its full part in the fields and in the new."

### Cautious Optimism

About the future, Mr. Blow was also cautious. "The Board has every reason," he said, "to be optimistic, but a severe test lies before us. I refer to the change-over when the war ends, to a peace economy. The change-over from peace to war was far from easy, but once we got going rising turnover eased the problem of ever rising expenses."

Mr. Blow explained that the increased dividend of 10 per cent., compared with 7½ per cent. for the previous year, was due to the raising of the gross dividend received from the subsidiary, Strand Electric and Engineering Co., from £9,151 to £13,278.

### Dividend Records

He was satisfied to have been able to get back to the 1937-1938 dividend level, "especially as this has been found possible without in any way modifying our strictly conservative financial policy.

"Our dividend record over the war years—1940, 2 per cent.; 1941, 4 per cent.; 1942, 7½ per cent.; 1943, 10 per cent.—is an interesting one. It can be taken as indicating that the company has already recovered from the effect of the difficult period which preceded the outbreak of war, and is now stronger than ever."

### Tribute to Directors

Mr. Blow said that the company was fortunate in having as a part-time directors two young men who have been trained into the business, Jack Sheridan and Stanley Earnshaw. Jack Sheridan had proved himself a worthy successor of his father, Philip Sheridan, who was for many years so well known and held in such high esteem in theatrical circles. His son devoted himself unremittingly to the affairs of the company with correspondingly good results.

Stanley Earnshaw is also a son of a founder proprietor of the original Strand Electric Co. He has been in close touch with every theatre development.

During the year it was decided to elect Mr. Myers, secretary of the Engineering Co. since 1925, to the Board of both companies. He has an intimate knowledge of electrical financial matters and has served the company well. He should become a very useful member of the Board.

*Robert Young, Betty Grable, Virginia Grey and Alan Dinehart in a scene in the Technicolor production SWEET ROSIE O'GRADY (20th-Fox), reviewed in this issue*

# Lincoln British Quota Defaults

## £60 FINE IMPOSED

Fines of £50 and 10 guineas costs each were imposed on Central Picture Theatres (Lincoln), Ltd., and Gerald Segelman, of Mexborough Grove, Leeds, at Lincoln Police Court on October 27, for failing to show the prescribed quota of British films at the Exchange kinema, Lincoln, in the year ending September 30, 1942.

J. Meyler Symmons, for the Board of Trade, said that the Central Pictures Treatres Co. had defaulted every year since the Order was made in 1938, and it was undoubtedly to the commercial advantage of exhibitors to do so.

### A Strong Position

In 1940-41 less than half the prescribed quota of British long films was shown at the Exchange kinema, although since the company owned five out of the seven kinemas in Lincoln they were in a strong position for obtaining films from the renters.

In 1938-39 they showed 9 per cent. short films instead of 12.5 per cent., the next year 11.48 per cent. British long films instead of 15 per cent., and 11.53 per cent short films instead of 15 per cent., 1940-41 15.66 per cent. long films instead of 17.5 per cent., and in the year in question only 7.5 per cent. instead of 17.5 per cent. They had also defaulted at the Forum, Leeds, and at the Grand, Lincoln

### Severe Competition

In a letter to the Board of Trade the company regretted they had been unable to fulfil their quota owing to circumstances over which they had no control. Very determined efforts had, they said, been made to secure the requisite number of British films, but owing to the "very severe competition prevailing in this city," and the fact that the Exchange was regarded by the film renters as the least attractive venue for their films, an insuperable barrier had been created. In addition they stated that "there was not a single British film open for the situation."

The company did not mention, said Mr. Symmons, when they cited the competition in Lincoln, that they owned five of the seven kinemas in the city.

A. Hallgate Hills, for Segelman and the company, pleaded guilty and expressed their great regret.

### Moribund?

"I am not going to say that that Act is a dead letter," continued Mr. Hallgate Hills, "but it is somewhat moribund."

**"This country is at war, and things like pictures have to take a second place, and I am informed that the British film industry is not producing anything like the number of pictures it was."**

The public would not go to see them, even if they were only a few months old.

There was another consideration: While in some cases film renters charged a flat rate for the showing of their films, in nearly all cases they required a percentage of the profits, and therefore preferred their films to be shown at the kinemas showing the highest rate of profit. The company were in competition with the Savoy and Regal, owned by A.B.C.

## Church Opposition to Sacred Concert

An application by the manageress of the Forum, Blaenau Festiniog (North Wales), for permission to hold a sacred concert on a Sunday evening in aid of the Red Cross and St. John Prisoners-of-War Fund was opposed at Blaenau Festiniog Police Court by the local Free Church Council, who, while appreciating the cause, objected to the concert taking place on a Sunday.

The application was granted, no reference being made by the Justices to the Free Church's objection.

# S.O. PRESENTS POST-WAR PROBLEM

## Lesson of Sale

TWO local speakers, T. E. Robinson, secretary of the Manchester and Salford branch, and W. Chilton, of Frank J. Brockliss, Ltd., deputised at the last meeting of Cinematurians for Edward Black, the producer, who was to have been the speaker.

Mr. Robinson discussed the legal position in regard to Sunday opening now and after the war. After dealing with the historical aspects, he said the Sunday Entertainments Act contained a fair amount of cumbrous machinery, legitimising Sunday opening, if so determined by a town's poll. When the war came, an entirely new set of circumstances arose, and in the Defence Regulations the Government included Clause 42B, which enabled a local authority to grant authority to open on a certificate issued by a competent military, naval or air force authority. Most of the Sunday openings had been obtained on that certificate.

### What Happened at Sale.

Recently, a peculiar situation arose at Sale, where Sunday opening was obtained not on the strength of a certificate, but as the result of a town poll. Exhibitors could derive satisfaction from what happened at Sale. The public might be apathetic when they were obtaining a new privilege, but having once enjoyed it they were concerned to retain it. The people of Sale apparently thought they were not getting the privileges of Sunday opening because the Council would not proceed under the certificate of the competent military authority, and that was why they voted in favour of Sunday opening.

It seemed to him that those towns in which kinemas opened on Sundays would lose the privilege when the Defence Regulations were rescinded. Unless some new

*Continued at foot of column*

## *TIM COOP RETIRES*

### *Renter and Exhibitor*

TIMOTHY COOP, proprietor of the Regal and lessee of the Hippodrome, both at Accrington, has retired for health reasons. The Regal has been sold to the Odeon and the Hippodrome is to be auctioned.

Associated with Accrington kinemas almost from the inception of films, Mr. Coop visited Accrington on behalf of film companies in the old days, when the town had only three kinemas—the Dowry, King's Hall, Empire, and at Church, Queen's Hall. He reopened the Hippodrome in October, 1934, and as a principal of the Broadway Cinema, Ltd., set to work to build the Regal, with banqueting hall, dance floor, and lounge, which was opened in April, 1937.

The old Hippodrome was burned down in June, 1908, and the present building was opened in December, 1908, and was the first kinema in Accrington to put on talkies, motor coaches being run from the larger town of Blackburn to see the new films.

Mr. Coop, who has had a long connection with public entertainment, went to America to sell British films in 1919, and again in 1922. For eleven years he was salesman and director of the old Progress Film Co., and later was Liverpool branch manager for Tom E. Davies, of the Western Import. He was also for many years branch manager at Liverpool for United Artists. He is a well-known Freemason.

legislation was introduced after the war to continue the effect of Regulation 42B, there might have to be a fight to retain Sunday opening.

W. J. Speakman, who presided, said that in 1939 the Government was considering a new Act to govern the kinema Industry. He understood a new Act was due for early consideration after the end of the war.

*Dennis Morgan and Irene Manning in THE DESERT SONG, Warner's Technicolor musical, to be Trade shown at Studio One, on Wed., Nov. 24*

WARNER BROS. TEDDINGTON PRODUCTION

# Anne CRAWFORD · David FARRAR

# THE £10

**Collect your divvies for a straight-out WIN with Warner's brilliant comedy-drama by the man who made "Dangerous Moonlight"**

erick LEISTER · Mary CLARE

# WINDOW

ARD ATTENBOROUGH · NIALL McGINNIS
DAVID HUTCHESON

*ed on an original story by MARK HELLINGER*
*And on screenplay by ABEM FINKEL*

*tation BROCK WILLIAMS · Additional Dialogue RODNEY ACKLAND*
*Music HANS MAY · Lyrics ALAN STRANKS*

cted by BRIAN DESMOND HURST

# M-G-M's LINE UP OF IMPOSING FILMS

## Topical Dramas and Escapist Musicals in Production

**BOASTING the names of virtually every outstanding personality on the company's roster, plus an imposing array of other top stars signed for individual attractions, Metro-Goldwyn-Mayer's production drive for the coming months promises current best-sellers, spectacles, musicals, New York and London stage successes and original comedies.**

Charles Boyer and Ingrid Bergman have just begun work in "Gaslight," compelling story of the '70s, based on the famous stage thriller by Patrick Hamilton, which had a long successful run in London. George Cukor is directing.

Ronald Colman and Marlene Dietrich will be co-stared in "Kismet," Technicolor version of the famous play. Colman will play the beggar-magician, and Miss Dietrich the rôle of his sweetheart. It will be directed by William Dieterle.

### Oscar Wilde Fantasy

Spencer Tracy and Katharine Hepburn will be co-starred in the comedy, "Without Love," screen version of the stage play which starred Miss Hepburn. Charles Laughton and Robert Young will star in the whimsical film of the Oscar Wilde story, "The Canterville Ghost," with Margaret O'Brien as the little girl whose conversations with the ghost unfold a strange mystery. Norman McLeod will direct.

Mickey Rooney will be starred in "National Velvet," film of Enid Bagnold's novel, which is the story of the regeneration of a "bad boy" through his love for a horse and his friendship for a little girl. Mervyn LeRoy will direct.

### Thirty One Stages Busy

With every one of M-G-M's thirty-one sound stages packed to the doors with pictures now before the cameras, Leo's star list is finding 1943 anything but a vacation year.

Greer Garson and Walter Pidgeon are co-starred in "Madame Curie," the love story of the co-discoverers of radium, based on Eve Curie's biography of her mother. Mervyn LeRoy is again the director.

William Powell and Hedy Lamarr are co-starred in "The Heavenly Body," a married life love comedy against a spectacular and intriguing background of astronomy, astrology, big telescopes, horoscopes and comets. Alexander Hall is directing.

### Fighting Pilots

Spencer Tracy and Irene Dunne are co-starred in "A Guy Named Joe," a great fantasy of fighting pilots. It affords a beautiful glimpse beyond the veil, stirringly presented. Victor Fleming is directing.

"Song of Russia" is Robert Taylor's last film before he goes into the Navy, as a lieutenant. He appears with Susan Peters as a Russian girl, with whom Taylor, as an American orchestra conductor, falls in love. Laid in war-time Russia, this love story has moments of unusual poignancy and drama. Gregory Ratoff is the director.

### A New Epic

"America," Technicolor production starring Brian Donlevy with Ann Richards is notable for the fact that it is the result of eighteen years of planning by its producer-director, King Vidor. The long script was two years in writing. Although not a "war picture," "America" probably will emerge as one of the great films of this era, just as Vidor's famed "The Big Parade," grew out of the World War I era.

"White Cliffs of Dover," based on Alice Duer Miller's famous poem and starring Irene Dunne and featuring Alan Marshal, is the story of a woman's emotional life from 1914 to date—a sweep of years which gives it biographical depth and interest far beyond that of most stories. Clarence Brown is directing.

"Cry Havoc," stirring story of women on Bataan, presents an all-women cast headed by stars Margaret Sullavan, Ann Sothern, Joan Blondell, Fay Bainter and Marsha Hunt.

Jean Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke, Richard Whorf, Joseph Calleia and Peter Lorre head the all-male cast of "The Cross of Lorraine," of which Tay Garnett is the director.

### Unrationed Entertainment

Wallace Beery is starred in "Rationing" with Marjorie Main—their fifth teaming, and Wally's 50th M-G-M picture. It is an amusing story about a butcher and his lady love on a rationing board. Willis Goldbeck is the director.

"See Here, Private Hargrove," with the title-rôle portrayed by that sensational new actor, Robert Walker, and Donna Reed as the love interest, is being directed by Wesley Ruggles.

Mickey Rooney, with the rest of the Hardy family, is now working before the cameras in a brand new adventure, "Andy Hardy's Blonde Trouble." George B. Seitz is the director.

"For the Love of Mike" (tentative title) was written especially for Margaret O'Brien, the wonder child of "Journey for Margaret." James Craig portrays a newspaper reporter whose aplomb is disturbed by the strange little girl, and Marsha Hunt is seen as the love interest. Roy Rowland directed.

### Many Musicals

Film audiences call for musicals, and they shall have musicals!

Lucille Ball and Dick Powell are co-starred in "Meet the People," a musical comedy in a brand new setting—a shipyard!

Ginny Simms, songstress, and dancing George Murphy play the leading rôles in "Broadway Rhythm," with Tommy Dorsey and his band.

Kay Kyser appears in a starring rôle and also with his orchestra and Marilyn Maxwell in "Thinking of You," musical farce comedy. Judy Garland will be starred in "Meet Me in St. Louis," with Mary Astor and Margaret O'Brien.

### Fred Astaire Film

"Ziegfeld Follies," a spectacular musical extravaganza, will have a number of top-flight stars, including Fred Astaire.

"Mr. Co-ed," starring Red Skelton, has just gone before the cameras. It is a comedy about a youth who finds legal means to attend an exclusive girls' school.

Kathryn Grayson, Gene Kelly, Mary Astor and John Boles head the cast of "Thousands Cheer," a screen fans' treat because it presents, as guest stars, virtually every top personality at the M-G-M studios. This is an exciting, funny story of love enmeshed with army life, with Gene Kelly in the male romantic lead.

### Super Epic in Colour

"Quo Vadis?" multi-cast Technicolor super-spectacle version of the Sienkiewicz story, probably will top all productions for the number of players used—one scene alone calling for 30,000 extras. Robert Z. Leonard will direct.

"Dragon Seed," based on the novel by Pearl Buck, as the first great drama of China to come out of the war. "Thirty Seconds over Tokyo," filmisation of the famous General Doolittle raid on Tokyo. "They were Expendable" is another of the war's great war stories.

Not to be overlooked is another "Dr. Gillespie" story, titled "Three Men in White," starring Lionel Barrymore.

An all-star cast, including Herbert Marshall, will appear in another Oscar Wilde story, "The Picture of Dorian Gray," strange story of a young man who remained young while his portrait grew old.

*Donna Reed and Charles Laughton in a scene from THE MAN FROM DOWN UNDER, forthcoming M-G-M presentation*

## "Bachelor Mother" Reissue

Following continuous demand from exhibitors in all parts of the country, RKO-Radio have decided to reissue the great Ginger Rogers and David Niven co-starring comedy, "Bachelor Mother."

The obvious box-office merits of "Bachelor Mother" to-day is proved by the fact that immediately upon announcement of the reissue the film was booked 100 per cent. by the Odeon Cinema Circuit.

Palette, Robert Armstrong, Francis McDonald and Clem Bevans.

The picture under the direction of George Archainbaud, has been acclaimed in the American Press as "crammed with solid and exciting entertainment."

The sweep and power of the action, set in scenes of breathtaking loveliness, it is claimed, establish "The Kansan," beyond doubt, as a picture that will count among the box-office draws of the year.

## Powell and Oakie as Leads

## "TO-MORROW NEVER COMES"

With the signing of Dick Powell and Jack Oakie for the leading rôles in "To-morrow Never Comes," Arnold Pressburger's new United Artists picture has entered the production stage.

"To-morrow Never Comes," a fantasy comedy dealing with a boy who gets to-morrow's papers to-day, originally belonged to Frank Capra, who sold it to Pressburger when he entered the Army. The screen play is being directed by Rene Clair.

Raya Letz, sister of George Montgomery, will make her own bid for screen stardom in "The Girl from Leningrad," now being filmed for United Artists, with Anna Sten and Kent Smith starring.

Miss Letz was formerly secretary to associate producer Eugene Frencke. She had watched numerous actresses get tests for the rôle of a Red Army nurse. When none satisfied Director Fedor Ozep, she asked that she be tested. She was handed the part.

"The Girl from Leningrad," a story of the heroism of Russian volunteer nurses in the firing line, is a Gregor Rabinovitch production. The supporting cast includes Mimi Forsythe, who replaced Oona O'Neill (Mrs. Chaplin) in the second feminine lead; Alexander Granach, Maurice Kippen, Paul Guilfoyle, Jack Gardner, Katherine Frye and many others.

### Lavish Production

Scheduled as his costliest outdoor production Harry Sherman's "The Kansan" boasts a cast of brilliant names headed by such potent personalities as Richard Dix and Jane Wyatt, who share the starring rôles and supported by such popular players as Victor Jory, Albert Dekker, Eugene

*Continued at foot of column 3*

Obituary

# Draper who Became Exhibitor

## DEATH OF F. PEARCE

HOW a Plymouth shopkeeper gave up the drapery trade in favour of showmanship and turned his shop into a picture theatre is recalled by the death in his native Cornish village of St. Germans of Frank Pearce, the former proprietor with his spinster sister of the Criterion, one of the kinemas destroyed in the blitzes on Plymouth.

Until his retirement Mr. Pearce was to be seen standing outside his picture theatre every evening, with his sister, to whom he was devoted, in the pay-box.

While in the drapery business he was for many years a leading member of the Plymouth Shakespearean Literary Society, and when he left it in 1912 he was presented with a silver cigarette case with inscription on which paid tribute to his long and devoted services.

When Mr. Pearce retired from the kinema business in 1940 he returned to St. Germans. The death of his sister five months ago proved another blow to him, and he passed away at the age of 83. The interment took place at St. Germans on Thursday, November 4.

## LONDON SHOWMAN PASSES

### W. T. Curtis

We regret to have to record the death, after a long illness, of **W. T. Curtis**, well known in exhibiting circles in East London. After 40 years in commerce, he joined Suburban Super-Cinemas about 7 years ago as doorman at the Manor Park Coronation, was promoted to foreman, and in 1933 was appointed assistant manager by A.B.C., who had acquired the theatre. Subsequently he served as relief and assistant manager at a number of the company's halls in Barking, Upton Park and adjoining districts. Born in the City of London, he was a Freeman of the City.

He leaves a widow and several sons. The cremation, at the City of London Cemetery, Wanstead Flats, on Wednesday last, November 3, was attended by superintendent James Beresford and the managers of the company's halls at Romford, Ilford, Dagenham and Manor Park, and there were many floral tributes from the directors, district supervisor, and managers of A.B.C., the staff of the Coronation, the Mayor and Mayoress of Ramsgate, and others.

### Sheffield Pioneer

Arthur R. Walker, aged 77, chairman of the Palace Theatre, Attercliffe, Sheffield, has died at his home, 475, Shirlowdale Road, Sheffield. A few years ago, before the Palace reverted to variety in 1937, he was a prominent member of the Sheffield C.E.A. and became vice-chairman.

After being abroad he took over the Palace in 1916 and for a short time ran picture shows and variety in the same programme, but later had variety only. He introduced films again when "talkies" came in.

He leaves a widow and two sons and two daughters.

Bury (Lancs) magistrates have granted licence for a Sunday concert in the Bury Hippodrome on November 7.

*Nelson Eddy and Susanna Foster in the Universal Technicolor production of PHANTOM OF THE OPERA (G.F.D.)*

# "PHANTOM OF THE OPERA" HERE

## G.F.D.'s Technicolor Triumph

***THE eagerly awaited Universal Technicolor production "Phantom of the Opera," which is expected to break box-office records everywhere, will shortly be Trade shown by G.F.D. Reports received from America indicate that "Phantom" is not merely a success, it is a triumph.***

Nelson Eddy has never had a part that suited him better than that of Anatole Garron, leading baritone at the Paris Opera House. His superb voice is well matched by the enchanting singing of Susanna Foster as Christine. This beautiful young Universal "discovery" gives a performance that puts her in the foremost ranks of the stars. Claude Rains, in the rôle of the sinister "Phantom," is an awe-inspiring figure as he silently appears and disappears to commit three murders before being trapped.

**Opera in Colour**

The opera sequences in "Phantom of the Opera" have been staged with faultless precision, and hundreds of extras, dressed in the lovely costumes of the last century, take part in these colourful scenes. The magnificent Technicolor enhances the beauty of the settings in the famous Paris Opera House, where parts of several well-known operas are staged with the house crowded with a fashionable and glittering audience.

**Many Thrills.**

The thrills in "Phantom" are plentiful. The mysterious figure of this cloaked and masked man, often only seen by the shadow he makes on the wall, and committing murder in an insane desire to further the career of the girl he loves, moves in and out of the picture with an eerie swiftness. Always just ahead of his pursuers, he is finally trapped by his own music, which lures him from his hiding place.

Heading the outstanding supporting cast are Edgar Barrier, Leo Carrillo, Jane Farrar, J. Edward Bromberg, and Fritz Feld. "Phantom of the Opera" was produced by George Waggner, and direction was by Arthur Lubin. It will be released by G.F.D. on March 27.

*Continued in column 3*

## SUNDAY FILMS WELCOMED

### "Disgusting" Concerts at Darlington

"With the coming of Sunday films these concerts will stop," said the Mayor (Coun. B. Jackson) at Darlington, when more comments were made at the type of Sunday entertainment given in the town.

Ald. A. J. Best, one of the magistrates: "These concerts have got a very bad name in the town. The stuff sometimes put over is absolutely disgusting and ought not to be permitted during the week, let alone on Sunday."

The Magistrates' Clerk (George Watson) said that unless the magistrates were to have a trial show of the performances on the Saturday night, they were in the hands of the police with regard to the matter.

Inspector Page said that he would make arrangements for the police to report on the concerts.

## N.W. C.E.A. MEETS TO-MORROW

Business scheduled for the North-Western branch general meeting to be held at Liverpool to-morrow, Friday, is Care of Films Committee; Sunday opening position, Warrington; reports of Annual Licensing Sessions, Liverpool and Birkenhead; letters from North Staffs branch on transport restrictions and film rentals; changes of nominees; Savoy, Birkenhead, from W. Crawford to H. J. Crowther (manager), and Regent, Tranmere, from H. V. Smith to W. Crawford.

## Training Junior Operators

The sanction of the Birmingham Education Committee for holding special courses at the Technical College for operators has been obtained. Elementary classes are being arranged for junior operators as well as an advanced course for seniors.

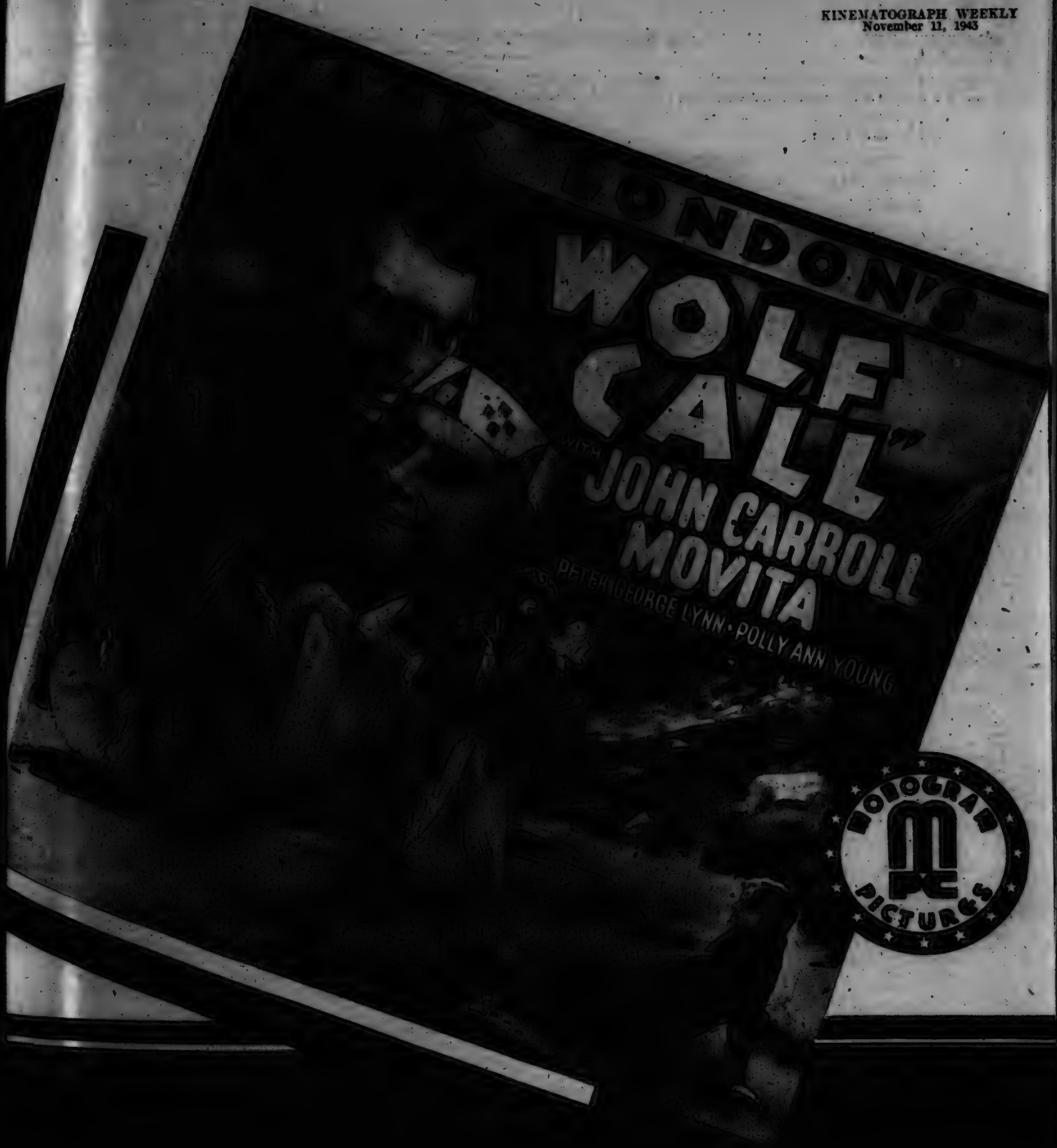
## Charity Tax Waived

Salford Watch Committee has granted the application of the managing director of the Ambassador kinema, Pendleton, for waiving the charity contribution in respect of a performance on Sunday, November 7, when the entire proceeds were in aid of a local Civil Defence charity.

A curfew for girls whom he classifies under the title of "good-time girls" is a proposal put forward by the Dean of Manchester, Dr. Garfield Williams, but it is officially stated that the suggestion is not considered a practical proposition by many social workers in Manchester.

*Greer Garson and Walter Pidgeon as Marie and Pierre Curie in Metro-Goldwyn-Mayer's MADAME CURIE*

MUTINY
IN THE
BIG HOUSE
PATHE PICTURES
LIMITED


LONDON'S
WOLF CALL"
WITH
JOHN CARROLL
MOVITA
PETER GEORGE LYNN · POLLY ANN YOUNG
MONOGRAM
PICTURES

# TWENTIETH-FOX STUDIOS ACTIVE

## Many Big Specials

*CARRYING through their recently announced policy of concentrating on only big pictures, the 20th Century-Fox studios are at the present time enjoying one of their busiest periods of production activity. No fewer than 13 big specials are before the cameras now or will take the floor before the end of the month.*

Harry Sherman's Technicolor special, "Buffalo Bill," now in its second month of shooting with William Wellman directing, concerns the adventures of Buffalo Bill as an outdoor showman. Joel McCrea plays the title rôle and Maureen O'Hara and Linda Darnell are co-starred.

In the same advanced stages of production is Betty Grable's Technicolor musical, "Pin-Up Girl," in which Charles Spivak and his Orchestra are featured along with Joe E. Brown and Martha Raye. It is designed to be another of those lovely, luscious, lilting musicals packed with gorgeous girls, lavish spectacle, gay romance and ear-catching tunes.

### Action Dramas

Among the five spectacular action specials highlighting topical adventure, thrills and romance is Alfred Hitchcock's production of John Steinbeck's suspenseful story, "Lifeboat," in which Tallulah Bankhead plays a leading rôle with Canada Lee, Negro stage star.

Islin Auster is producing "I Escaped from Hong Kong," with Ann Rutherford, Norman Foster and many others, and Andre Daven, who has just completed "The Night is Ending," is producing "Highway to Algiers." Otto Preminger has just started on production on "Through Embassy Eyes," with Harry E. Carey playing the part of U.S. Ambassador Dodd to pre-war Nazi Germany. Martha Dodd, daughter of the late ambassador, has collaborated on the script. Laird Cregar has been given the biggest rôle of his career in this production, that of Hermann Goering.

### Naval Warfare

The fifth of these topical, headline adventure stories is "Tampico," the Ladislaus Fodor story of the captain of an oil tanker whose vessel is torpedoed and sunk by a Nazi submarine. How the captain eventually runs down the Nazi craft and takes revenge on the commander furnishes the thrilling action for the picture which is swiftly paced. Edward G. Robinson, Victor McLaglen and Walter Slezak head the cast of this dramatic special which is being directed by Lothar Mendes.

One of the studios' most important literary properties, MacKinlay Kantor's "Happy Land," which is in its final shooting stages, tells the story of a simple, hard-working American family caught in the tide of war. Don Ameche, Ann Rutherford, Frances Dee, Harry Carey and Richard Crane are featured, with Irving Pichel as director. Another valuable property which is now being filmed is Maxwell Anderson's dramatic stage triumph, "The Eve of St. Mark," which is being directed by John Stahl.

### Zanuck's Latest

Darryl Zanuck's first big production since his return to the Industry will be "Woodrow Wilson," a super-special which not only will have a vital meaning to-day and for the post-war world, but at the same time will contain dramatic elements that go to make fine entertainment. Two other spectacular vehicles have been set—"Torpedo Squadron 8," based on a true-life adventure, to be produced in Technicolor, and "Four Jills in a Jeep," based on the real-life adventures of four feminine entertainers who put on shows for the fighting Forces, which will feature Carole Landis, Martha Raye, Kay Francis, Mitzi Mayfair.

In the picturisation of A. J. Cronin's best-selling novel, "The Keys to the Kingdom," Ingrid Bergman will play the rôle of Sister Maria Veronica.

### More to Come

In addition, there are many more potential box-office winners either completed or in the final stages of editing, including some of the studios' highest-budgeted, most spectacular specials, such as "Song of Bernadette," "Jane Eyre," co-starring award-winner Joan Fontaine and Orson Welles; "Claudia," from Rose Franken's stage triumph; the new Gracie Fields' picture, "Holy Matrimony" (already pre-released here), two lavish Technicolor musicals, "Sweet Rosie O'Grady" and "The Girls He Left Behind"; a spectacular Sonja Henie vehicle, "Wintertime"; the underworld melodrama, "Roger Touhy, Gangster," and others.

*Orson Welles and Joan Fontaine in JANE EYRE (see below)*

# "JANE EYRE" FOR EARLY TRADE SHOWS

*ARRANGEMENTS are now in hand for the screening of 20th Century-Fox's production of "Jane Eyre," with Orson Welles as Rochester and Joan Fontaine in the title rôle.*

Keenly aware of the extraordinary potentialities of this Charlotte Brontë classic, the company, it is stated, concentrated all their resources to the making of one of the most powerful entertainment experiences of all time.

Long months of research and preparation were undertaken before "Jane Eyre" was ready to be screened, and almost two million dollars were put into the filming of it. Robert Stevenson, who was given the direction, is a member of the Brontë Society, the records of which he has freely employed in the screen creation of "Jane Eyre." He collaborated closely with Aldous Huxley, English novelist, and historian John Houseman in assembling the exhaustive research detail and shaping the shooting script.

One of the finest casts of brilliantly talented players was selected to bring to vivid life the finely etched characters of Charlotte Brontë's great novel. Orson Welles portrays the vital, magnetic personality of Edward Rochester, and academy award winner Joan Fontaine, the title rôle. The rest of the cast includes John Sutton, Margaret O'Brien, Peggy Ann Garner, Sara Allgood, Henry Daniell, Agnes Moorhead and Aubrey Mather.

Charlotte Brontë's story, which is one of the greatest love stories of all time, is played against a background of mystery, suspense and tense melodramatic excitement. Its action unwinds in a stately English manor house, and its plot is packed with strange and startling drama.

Beyond all doubt, it is claimed, "Jane Eyre" is destined for thunderous acclaim and tremendous box-office popularity because of the universal appeal of its great love story, the brilliant acting of its great stars and the skill of its director.

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Arthur Hornblow, jun., will produce for Metro-Goldwyn-Mayer "Week End at the Waldorf," a musical version of "Grand Hotel." The first member of the all-star cast to be named is Judy Garland.

# "Bell" Set for Year's Run

## LONG RUNS MEAN THEATRE SHORTAGE

*THERE is a shortage of theatres for plays in the West End, and this is likely to have repercussions where the kinemas are concerned as a result of the long-run presentation of Paramount's "For Whom the Bell Tolls," which opens at the Carlton on November 9.*

David Rose, managing director of Paramount in this country, believes the bottle-neck resulting from this theatre shortage will be narrowed with the screening of the "Bell" and other outstanding subjects which, it is said, will undoubtedly have extended runs in the West End.

Paramount, states David Rose, has a growing line-up of big pictures which are bound to demand long runs in London, and with the Carlton booked for, maybe, a year with "For Whom the Bell Tolls," the whole burden of these other films will fall upon the Plaza. He instances such pictures as Bob Hope's latest comedy, "Let's Face It," which is due at the Piccadilly Circus house in a week or two; the Ginger Rogers musical, "Lady in the Dark"; the Daphne du Maurier story, "Frenchman's Creek"; Somerset Maugham's "The Hour Before Dawn"; and the new Cecil B. De Mille opus. "The Story of Dr. Wassell." These films have got to find West End homes, and they are all long-run vehicles.

### New York Parallel

Mr. Rose visualises here a situation similar to the one which is to be found in New York. There the Paramount picture, "So Proudly We Hail," had to be shown, not at the Paramount Theatre, but at Radio City Music Hall, and it had to wait until another important picture, "Mr Lucky," finished its season. The system in these down-town houses in New York is that so long as a picture takes what is called a "break" figure, it must be held over, with the result that no definite date may be set for the presentation of its successor at that particular theatre.

So one has, in New York, big pictures lined up awaiting playing time, and no available theatre for their screening. The presentation of "For Whom the Bell Tolls" at the Carlton is likely to cause a similar state of affairs in the West End, at any rate where Paramount product is concerned.

The Bob Hope picture will have a lengthy run at the Plaza, it goes without saying; and already Paramount has in this country several other important pictures, including a new Preston Sturges comedy, "The Miracle of Morgan's Creek," for which London seasons have to be arranged.

UNIVERSAL PICTURES *presents*

DONALD O'CONNOR
SUSANNA FOSTER
LILLIAN GISH
RICHARD DIX
PEGGY RYAN

# TOP MAN

GFD

A UNIVERSAL PICTURE

SUSANNA FOSTER
LILLIAN GISH
RICHARD DIX
PEGGY RYAN

# MAN

*with*

ANNE GWYNNE • MARCIA MAE JONES
DAH BEERY JR • RICHARD LOVE • SAMUEL S. HINDS
DAVID HOLT *and*
COUNT BASIE *and his*
BAND

**PROVINCIAL TRADE SHOWS**

| | | | |
|---|---|---|---|
| INGHAM | Scala | Fri. Nov. 19, | 10.30 a.m. |
| S | Tower | Fri. Nov. 19, | 10.45 a.m. |
| FIELD | Cinema House | Fri. Nov. 19, | 10.45 a.m. |
| IFF | Odeon | Tues. Nov. 23, | 10.45 a.m. |
| POOL | Tivoadero | Tues. Nov. 23, | 10.45 a.m. |
| CASTLE | Odeon | Tues. Nov. 23, | 10.45 a.m. |
| CHESTER | Gaumont | Thur. Nov. 25, | 10.45 a.m. |
| GOW | La Scala | Thur. Nov. 25, | 10.45 a.m. |
| TINGHAM | News Theatre | Fri. Nov. 26, | 10.45 a.m. |
| AST | Classic | Tues. Nov. 30, | 10.45 a.m. |

*Directed by CHARLES LAMONT*
*Associate Producer*
*BERNARD BURTON*

GFD

THE OFFICE OF WAR INFORMATION, in collaboration with THE MINISTRY OF INFORMATION, *presents*

## PROVINCIAL TRADE SHOWS

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| BIRMINGHAM | Futurist | Fri., | Nov. | 12 | 10.30 a.m. | NEWCASTLE | Odeon | Fri., Nov. | 12 10.45 a.m. |
| CARDIFF | Odeon | Fri., | Nov. | 12 | 10.45 a.m. | GLASGOW | La Scala | Tues., Nov. | 16 10.45 a.m. |
| LEEDS | Tower | Fri., | Nov. | 12 | 10.45 a.m. | BELFAST | Classic | Tues., Nov. | 16 10.45 a.m. |
| SHEFFIELD | Cinema House | Fri., | Nov. | 12 | 10.45 a.m. | NOTTINGHAM | News Theatre | Wed., Nov. | 17 10.45 a.m. |
| | | MANCHESTER | Gaumont | | | | | | |

# THE STRANGE DEA

Mrs. Huber appealed to Hitler for he
when the Nazis took her Children from h

BEHIND FL
HEADLINE
THE ENTHRALLING
A WOMANS PLOT TO AS
THE WORLD'S
CRIM

*with*

LUDWIG DONATH · GALE SONDERGAARD · GEORGE DOLENZ

FRITZ KORTNER · LUDWIG STOSSEL · WILLIAM TRENK

*Screen Play by* FRITZ KORTNER
*Original Story by* FRITZ KORTNER *and* JOE MAY

*Directed by* JAMES HOGAN
*Associate Producer* BEN PIVAR

# OF ADOLF HITLER

At the Gestapo Headquarters Huber was charged with treason against the Fuehrer

...bach declared that Anna pledged to wed

G
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PROVINCIAL TRADE SHOWS

| | | | |
|---|---|---|---|
| MINGHAM | Scala | Wed. Nov. 17 | 10.30 a.m. |
| - - | Tower | Wed. Nov. 17 | 10.45 a.m. |
| STLE - | Essoldo | Wed. Nov. 17 | 10.45 a.m. |
| OW - | New Savoy | Thur. Nov. 18 | 10.45 a.m. |
| POOL - | Trocadero | Thur. Nov. 18 | 10.45 a.m. |
| FFIELD - | Cinema House | Thur. Nov. 18 | 10.45 a.m. |
| DIFF - | Empire | Thur. Nov. 18 | 10.45 a.m. |
| TTINGHAM | Scala | Fri. Nov. 19 | 10.45 a.m. |
| LFAST - | Classic | Tue. Nov. 23 | 10.45 a.m. |
| NCHESTER | Gaumont | Wed. Nov. 24 | 10.45 a.m. |
| | | Wed. Nov. 24 | 10.45 a.m. |

GFD

A UNIVERSAL PICTURE

KINEMATOGRA[PH] WEEKLY
November [1]943

# Glowing P... for THE LA...

*Campbell Dixon: Daily Telegraph*

**". . . Absorbing entertainment . . . enlivened by unforced comedy . . . directed with much skill and sincerity."**

*Ernest Betts: Sunday Express*

**"A distinguished film . . . excellent acting . . . delightful comedy."**

*Elspeth Grant: Daily Sketch*

**"I liked the flashes of humour . . . the sincerity of Rosamund John, Cathleen Nesbitt and Sophie Stewart."**

*C. A. Lejeune: Observer*

**"Will 'The Lamp Still Burns' be popular? Yes, it will . . . it will be an emotional success."**

*A. E. Wilson: The Star*

**"It bears upon it that mark of sincerity which Leslie Howard always devoted to film making . . . stimulating, uplifting and exciting."**

*Ernest Betts: Daily Express*

**"Fine entertainment such as every woman in the Kingdom will want to see."**

*Reg Whitley: Daily Mirror*

**"A well acted and inspiring tribute to the women who fight the war against disease."**

*A. Jympson Harman: Evening News*

**"Here again is the simplicity, integrity, gentle humour and firm sentiment that stamped 'Pimpernel Smith,' 'The First of the Few' and 'The Gentle Sex.'"**

*Moore Raymond: Sunday Graphic*

**"A fine epitaph for Leslie Howard . . . Rosamund John gives a calm, sweet performance of excellent quality."**

*Harris Deans: Sunday Dispatch*

**'There is an air of authenticity about this film that is beyond praise . . . superb acting . . . Maurice Elvey has contrived to make great drama . . . never once allowing a player to step out of character."**

• A TWO

KINEMATOGRAPH WEEKLY
November 11. 1943

# ss Tributes

# STILL BURNS

*P. L. Mannock: Daily Herald*

". . . **full of interest. Godfrey Tearle has the perfect Harley Street manner, very good work comes from Sophie Stewart, Kathleen Nesbitt and Ernest Thesiger; the unforced natural charm of Rosamund John is the film's greatest asset.**"

*Paul Tabori: Daily Mail*

"**A convincing picture of life in a London Hospital from 'all the angles' . . . A human story, moving, and at times, as in the operation scene, rising to the height of inspiration.**"

*Anthony Gibbs: Sunday Chronicle*

"**It is not only a good film. It is a sincere, moving, and courageous film.**"

*Ewart Hodgson: News of the World*

"**A sound story well told, shrewdly observed characterisation and acting which is so good and so exactly in the right key.**"

*Richard Winnington: News Chronicle*

"**It is a great theme, and it is approached with great honesty. In one brilliant sequence—an operation under blitz conditions—a high level of Cinema technique is reached.**"

*Joan Lester: Reynolds News*

"**Rosamund John plays with sympathy and charm.**"

*Alan Dent: B.B.C.*

"**It is fascinating entertainment and not to be missed by anybody.**"

*Daily Film Renter*

". . . **directed smoothly and compellingly by Maurice Elvey. Big box-office—grand entertainment.**"

*Kinematograph Weekly*

"**Story warm, human and purposeful, acting impeccable, direction showmanlike and detail and atmosphere faultless.**"

*The Cinema*

"**A noble film. Front rank popular entertainment of boundless box-office appeal.**"

TIES FILM •

GFD

# British Lion's Big Budget Offerings

## FRONT RANK STARS

***THE big budget productions sponsored by Republic have been accorded such an enthusiastic reception in the United States that the policy is being expanded to cover additional subjects. As S. W. Smith, of British Lion, points out, this increased expenditure, which, incidentally, has been incurred with an eye to the British box-office, will prove of inestimable benefit to the exhibitor in this country.***

The campaign for Republic's recently completed "In Old Oklahoma" will dwarf all the company's recent drives. Premieres have been planned in 40 key cities, and a budget of hitherto unparalleled proportions has been allocated for exploitation.

Directed by Al Rogell, and produced by Robert North, "In Old Oklahoma," which took six months to prepare and three months to produce, is the first de luxe production on Republic's revised 1943-44 schedule.

The cast—the most noted ever gathered together in any single Republic picture—numbers 65 speaking parts; among them star John Wayne, leading lady Martha Scott, Albert Dekker, Marjorie Rambeau, George "Gabby" Hayes, Grant Withers, Paul Fix, Harry Woods and Cecil Cunningham.

### Brazil Co-operate

Quoting a cable from Herbert J. Yates, Republic head, S. W. Smith, managing director of British Lion, announces that the official co-operation of the Brazilian Government has been secured in order to ensure an authentic background for Republic's new musical, "Brazil."

No casting arrangements have yet been announced, but a camera crew has been sent to South America to seek both background shots and local talent.

### "Fighting Seabees"

The manpower shortage which has recently been "gremlining" Hollywood's casting directors, has set a difficult problem for Republic.

George Reeves, who was lined up to play the leading masculine rôle opposite John Wayne in "The Fighting Seabees," was suddenly called up for military service, just as production was about to commence. The studio was fortunate enough, however, to secure Dennis O'Keefe in his place, and the film took the floor with very slight delay, with Edward Ludwig directing.

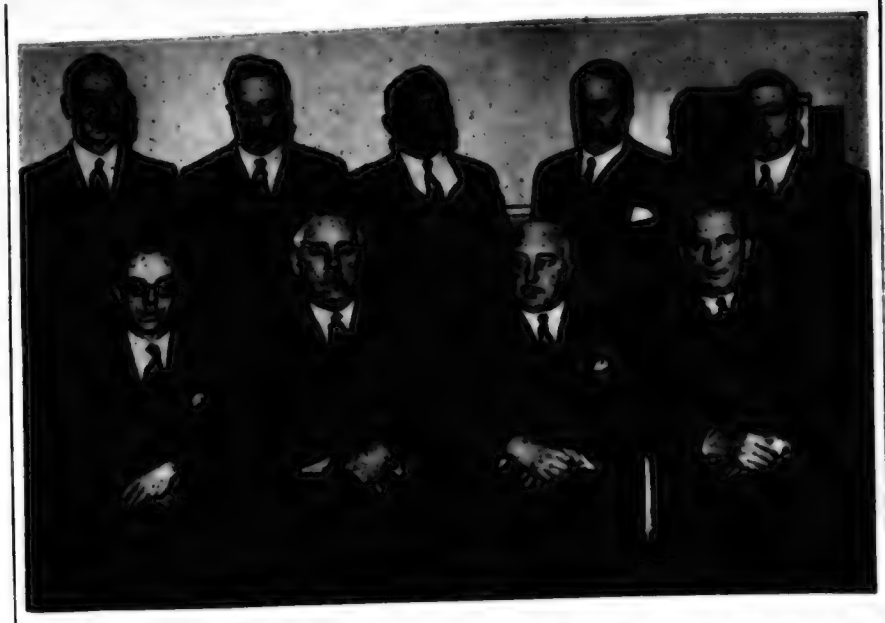
### Republic's Ice Star Changes Name

Vera Hruba, Czechoslovakian skating ace, who was recently signed to a seven-year contract by

*Continued at foot of next column*

Republic, has changed her name to Vera Ralston, says British Lion.

Her next picture will be the ice-spectacle, "Gay Blades," which is scheduled to start at the end of this month.



*The esteem in which A. Verran, chairman of the South Wales K.R.S. is held, was shown at a meeting held by his fellow branch managers in Cardiff recently, when he was presented with a wrist watch, suitably inscribed, as a mark of appreciation for his valuable assistance in connection with local K.R.S. affairs during a long and trying period. R. Francis-Wilkinson (Warner Bros.) made the presentation. The following associated themselves in this presentation: A. Owen (British Lion), J. Morris (RKO-Radio), E. Butterworth (M-G-M), A. Rogers (20th Century-Fox), A. G. Burn (Butcher's), L. Morris (Ealing Dist.), R. Francis-Wilkinson (Warner), R. Smith (Paramount), C. C. Coles (Anglo-American), L. Jacobs (Columbia), N. Kramer (U.A.), R. C. Alexander (Paramount Supervisor)*

## "CAMERAMEN AT WAR"

### M. of I. Film Release

"Cameramen at War," the Ministry of Information monthly film release (released November 22) is a tribute to the men of the Service Film Units and the Newsreel cameramen who work in the front line and film war as it really is.

It shows the cameramen with their cameras and some of the famous scenes they have shot. Often the camera is jerked by the blast of exploding bombs or shells, but the cameraman carries on.

It brings home the very real and very dangerous job that these men are doing every day and every night. A bridge is blown up in the Low Countries and the cameraman stands firm as the debris falls nearer and nearer. An ammunition dump goes up three hundred yards away, and the camera shoots the burning debris while it is still in the air. Paratroops bale out of their aircraft over their objective and the cameraman goes with them, shooting the drop the whole way down.

But their job is to get the action on to film, and each week's newsreel and films, such as "Desert Victory," are a measure of their success. They have not done this without paying the price in killed, wounded and prisoners of war. One of the last casualties is that of Captain Harry Rignold, who was the first Army Film Unit cameraman.

### Decoration for Capra

Lieut.-Col. Frank Capra, the former Hollywood motion picture director, has been awarded the Legion of Merit medal for outstanding work as chief of the Motion Picture Production Unit, Special Service Division, says an announcement from U.S. Army H.Q.

## *RED CROSS AID TO PRISONERS*

### *Their Thanks to the "Penny-a-Weekers"*

Recently the Press has been full of tributes to the Red Cross and St. John by sick and disabled prisoners repatriated from Germany. To the twelve million men and women members of the Red Cross Penny-a-Week Fund those tributes must have brought a very special glow of happiness. Without their contributions the work of the Red Cross for British prisoners would have been impossible, at any rate on the scale on which it has been carried out during the last two years or more.

At the time of Dunkirk Penny-a-Week Fund contributors were raising about £8,000 a week. There after the weekly total rose rapidly in response to the Red Cross appeal for funds with which to provide regular parcels for the thousands who had been marched off to captivity from the beaches of Dunkirk and from St. Valery. By the beginning of 1942 contributions were averaging £30,000 a week. To day they average £85,000 a week.

But the prisoners recently repatriated are only a small fraction of the total, and those that remain behind must still rely largely upon the contributions of penny-a-weekers for those parcels which mean the difference between near-starvation and relative plenty, and for the books, games, sports gear, and musical instruments which help to make their life tolerable.

Penny-a-weekers must keep it up They have been left in no doubt of the value which the men in prison camps place upon the work of the Red Cross. That work must go on until the last British prisoner is home again.

## 'BILL' BEAUDINE'S NEW POST

### Supervising Director

FAMOUS on both sides of the Atlantic as an ace director, William Beaudine has been appointed supervising director of all Katzman-Dietz productions to be made under the banner of Monogram. Beaudine has directed several Katzman-Dietz and other Monogram pictures, including "Spotlight Scandals," "Ghosts on the Night," "Clancy Street Boys," "The Ape Man" and "The Mystery of the 13th Guest."

### "Lady, Let's Dance"

Six original songs have been completed for Scott R. Dunlap's forthcoming production, "Lady, Let's Dance," starring Belita, which is now before the cameras.

Among the musical compositions to be heard in the Monogram production are the title song "Lady, Let's Dance"; the big finale, "Ten Million Men and a Girl"; "Days of the Beau Brummel"; "Dream of Dreams," a waltz ballad; "Happy Hearts," and an untitled Latin number for Belita's samba and rhumba routines. She will also appear in the waltz number teamed with Eugene Pallette; with the male dancing chorus in the title number; and with Maurice St. Clair in the Latin routines as well as in the grand finale.

### "Women in Bondage"

"Women in Bondage" has been selected as the release title of the Monogram picture previously known as "Hitler's Women." With Gail Patrick and Nan Kelly heading the list of players, the feature was directed by Steve Sekely.

### Starting Date

Production has now commenced on Monogram's "Where Are My Children?" based on Hilary Lynn's story of juvenile delinquency. William Nigh will direct.

### "Big Brother"

Charles Marion has completed additional dialogue for "Big Brother," Monogram picture now in production, with Rick Vallin, Wanda McKay, Veda Ann Borg and Bobby Larson heading the cast. Lambert Hillyer is directing.

## "POT O' GOLD"

### Big Revival for Renown

James G. Minter, managing director of Renown, has acquired the redistribution rights of the film "Pot o' Gold," starring James Stewart, Paulette Goddard and Charles Winninger, with Horace Heidt and his band. The picture was produced by Jimmy Roosevelt and is a big musical comedy.

Trade shows and details will be announced later.

### Kinema Robbed During Alert

During Sunday night's alert two men entered the Regal, Lower Clapton Road, E., attacked the assistant manager, who was alone in the building, and took away more than £40 the week-end takings.

# EIRE CLERIC ATTACKS THE KINEMA

## Unsuitable Films for Children

AN attack on kinemas and films in Eire was made at a meeting in Tuam by the Rev. Dr. Professor P. Prendergast, of St. Jarlath's College. He said that the attendance of children at kinemas, especially on Sundays when very often indiscriminate pictures as between adults and children, was too large. Not only were such pictures unsuitable, but during the summer months children crowded picture houses when they would be much better off out on the Gaelic playing fields. Many of the films now being shown were foreign to Eire and brought children into contact with foreign and pagan ways of living.

Films for children should be mainly educational and specially devised for children. Parents should see that their children did not attend unsuitable pictures.

A resolution was carried, and is to be circulated all over Eire asking the Government to have classification of films and a prohibition order against children attending night shows.

# SCOTS NOTES AND NEWS

A special performance of "The Man in Grey" was given in the Rutland Cinema, Edinburgh, last Sunday night in aid of Press charities. The drawings amounted to £279, of which one-fourth goes to the S.C.T.B. Sir Edmund Findlay, Bart., chairman of the Edinburgh Committee of the Newspaper Press Fund, thanked the G.-B. Corporation, C. H. Hurst, their publicity representative in Scotland, and J. B. Matthews, manager of the kinema.

**Film Society's Activities**

Amateur and scientific film guilds, and those interested in films from a purely educational viewpoint have been very active in Scotland recently.

A Russian film, "My Universities," was shown as the main feature at a programme presented by Edinburgh Film Guild in Edinburgh this week. The film is based on the life of Maxim Gorky, and though technically uninspiring, the film had striking characterisation, and conveyed compellingly the misery of Gorky's life and struggles.

Another film in the programme was "Spanish Fiesta," a film in vivid colour made by the Ballet Russe de Monte Carlo, and showing how choreography could be adapted intelligently to the camera's vision.

**Aid for Polish Fund**

From a collection taken at a Polish Ministry of Information show of films held in the New County Cinema, Haddington, under the auspices of the Scottish-Polish Society, £23 10s. was raised on behalf of the Polish Children's Rescue Fund.

George Singleton, managing director of the Vogue, Govan, presided, and in welcoming a party of repatriated prisoners of war when entertained at the theatre, mentioned that the Scots Trade effort on behalf of the Red Cross Prisoners of War Fund had passed the target figure of £50,000. A welcome was also extended to the men by Sir Patrick Dollan.

*James Cagney, star of JOHNNY COME LATELY, the first of three Cagney productions to be released through United Artists*

## CLONES BAN ON COURTING COUPLES

A ban has been placed on boys taking girls to the kinema at Clones (Eire).

The committee running the local kinema at St. Joseph's Temperance Hall now refuse a man the right to take his sister or his fiancee to the pictures. Only married couples are allowed to sit together. Boys must go one side of the hall and girls the other.

The committee state that they are able to carry out this ruling as they know everybody in the town, the population of which is in the neighbourhood of 3,600.

**W. R. Scutt,** late assistant manager of the Royal (A.B.C.), Plymouth, is now manager of the Riviera, Teignmouth, one of the newly acquired Mayfair halls, controlled by A.B.C.

# Extended S.O. Facilities Wanted in Ulster

## SERVICES DEMAND

NEW Sunday opening battles are in progress in Northern Ireland. British and Allied Services are asking that more entertainment facilities shall be provided on Sundays to prevent members of the Forces having to wander about the streets. They also feel that it would be still more helpful if each member of the Services in uniform could take a friend in.

The Trade reply is that it will be only too willing to co-operate, but the question of granting the licences is one for the local councils.

**No Objection**

At Armagh Council, the City Commissioner (I. Kingston Smith) stated that he had received a request for permission to open the kinemas on Sundays. Negotiations with the Trade had not yet been completed, but he could state that as far as the Council was concerned they had no objection to Sunday performances for the troops; nor would objection be raised to each soldier bringing a civilian friend with him.

Londonderry Corporation is also to consider a request for similar facilities.

**Larne Storm**

Once again there has been a storm at Larne over the Sunday opening of the Regal. In addition to films it is proposed on one Sunday to give a concert in aid of the Royal Lifeboat Institution. Permission was granted on condition that nothing of a questionable nature was shown or staged.

Coun. M'Ilwaine objected, saying that the ratepayers were against the idea of Sunday kinemas, but Ald. Girvan, who favoured Sunday kinemas, offered to resign his seat and contest it on that issue. His challenge was not accepted by the Sunday opening opponents.

**No Youth Censorship**

The Trade in Northern Ireland has achieved a notable success in connection with the Youth Welfare Bill. The Report urged a censorship on films, but this was opposed by the Trade.

The Bill contains no mention of a film censorship.

**Visitors**

Sydney Clift, Bill Speakman and W. R. Fuller paid a short visit to Belfast and Dublin where they discussed Trade problems with members of the Trade.

The Palladium, Portstewart, is giving a special show for the Eighth Army Comforts Fund. Lady Montgomery has promised to attend.

## EPIDEMIC THREAT TO CHILD PATRONS

When the question of banning children from kinemas during a diptheria outbreak was discussed at Derry Corporation last week, the Chairman (Alderman Sir James Wilton) was informed that it would be difficult to enforce.

He asked whether they could not ask exhibitors to ban children for some time.

Other members pointed out that if they were going to place a ban on kinemas why not on schools and churches. It was pointed out that kinemas were regularly sprayed with disinfectant.

**British Movietone**

On Monday British Movietone's review of the war featured spectacular scenes of a bombing raid on France in which Dutchmen played a prominent part, and pictures giving an idea of the amazing speed and manœuvring flexibility of the new Lightnings as they escort heavy bombers on raids. Other scenes include varied shots of U.S. army invasion exercises on British beaches and the famous life-savers of New South Wales in their new battle of the surf as part of war training.

Pictures of personalities at a recent investiture, including Poom Lim, the Chinese merchant seaman who survived after 137 days on a raft, rounds off the reel.

"FINISHED WITH ENGINES....."

This was the fateful order that sent the crew of San Demetrio to their life-boat stations. It was the prelude to a great adventure which producer Michael Balcon and Ealing Studios have brought to the screen in

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NOW IN THE FINAL STAGES OF COMPLETION

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# RALPH RICHARDSON

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Produced & Directed
by
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# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | | Remarks. | Box-Office Angle. |
|---|---|---|---|---|---|
| Avalanche ... ... ... (New Realm)—Swiss. | 51 min. (U) | Johan Savat ... Sonia Jenking. | ... | Alpine story of pictorial grandeur. A marvel of camera work. | For the specialist halls rather than the industrial. |
| Bachelor Mother ... ... (RKO-Radio)—American. | 81 min. (A) | Ginger Rogers, David Niven. | ... | Brilliant comedy of errors. Piquant situation and sparkling dialogue. | Excellent fare for all classes of grown ups. |
| Baltic Deputy ... ... (G.-B.)—Russian. | 90 min. (U) | N. K. Cherkassov, M. Domasheva. | ... | Story of famous scientist's efforts to help the workers in 1917. Well acted. | Quite good for specialised halls. |
| †For Whom the Bell Tolls (Paramount)—American. | 172 min. (A) | Gary Cooper, ... Ingrid Bergman, Katina Paxinou. | ... | Spectacular Technicolor Spanish war romantic melodrama, from Ernest Hemingway's famous novel. Story a trifle vague, but love interest popular, thrills realistic and title and star values terrific. | Outstanding general booking. Should not harm youngsters. |
| Flesh and Fantasy ... (G.F.D.-Universal)—American. | 93 min. (A) | Edward G. Robinson Charles Boyer, Barbara Stanwyck. | | Novelty romantic melodrama based on three separate studies in the supernatural. Imaginative, competent and strong with feminine appeal. | Excellent general booking. Slightly above the heads of youngsters. |
| Hitler—Dead or Alive ... (International)—American. | 72 min. (A) | Ward Bond, ... Dorothy Tree, Warren Hymer. | ... | Highly coloured comedy melodrama covering the adventures of three gangsters in Naziland. Crazy story, but thrilling. | Good stunt offering for industrial halls. Nothing to harm youngsters. |
| Made for Each Other ... (Grand National)—American. | 95 min. (A) | Carole Lombard, James Stewart, Charles Coburn. | ... ... | Story of a hurried marriage, and how the couple face their troubles. Story, acting and treatment brilliant. | Excellent general booking—the "A" certificate need not debar children. |
| Mutiny in the Big House (Pathe)—American. | 81 min. (A) | Charles Bickford, Barton MacLane, | ... | Vivid human drama of American prison life. Strong story and thrills in abundance. | Good general booking, but hardly for juveniles. |
| Nazis Strike, The ... (General F.D.)—American. | 44 min. (A) | — | | Spectacular, tightly compressed U.S. pocket documentary covering European affairs from 1933 to 1939. Treatment authentic and incisive. It carries the quota ticket. | Gripping pocket documentary. Safe for the family. |
| †Saludos Amigos ... (RKO-Radio)—American. | 44 min. (U) | Walt Disney and familiar cartoon characters. | | Delightful Disney all-Technicolor cartoon and record of a good will visit to Latin America. Treatment novel and brilliant. | Excellent novelty booking for all classes, family included. |
| So Ends Our Night ... (International)—American. | 120 min. (A) | Fredric March, Margaret Sullivan, Glenn Ford. | ... | Exciting and emotionally stimulating romantic melodrama, first reviewed in Kine., April 24, 1941. | Very good revival. Hardly suitable for youngsters. |
| †Sweet Rosie O'Grady ... (20th Century-Fox)—American. | 76 min. (U) | Betty Grable, Robert Young, Adolphe Menjou. | ... | Lively, Technicolor period romantic comedy musicale. Story neat and snappy, stars in great form and numbers tuneful. | Excellent general booking. Great for the family. |
| Texas to Tokyo ... ... (G.F.D.-Universal)—American. | 103 min. (U) | Richard Quine, Anne Gwynne, Noah Beery, jun. | ... | Crowded collegiate comedy drama with a spectacular Pacific war climax. First half repetitious, but climax exciting. | Acceptable title proposition for the masses and youngsters. |
| Wolf Call ... ... ... (Pathe)—American. | 61 min. (U) | Movita, ... John Carroll. | ... | Outdoor story of mining claim with rather thin plot, but with a good Jack London fight and thrills. | Fine for the youngsters and good average booking for the masses. |

† Technicolor.

# REVIEWS FOR SHOWMEN

## For Whom the Bell Tolls

*Paramount. American (A). In Technicolor. Directed by Sam Wood. Featuring Gary Cooper, Ingrid Bergman and Katina Paxinou. 15,411 feet. Release not fixed.*

SPECTACULAR all-Technicolor Spanish Civil War romantic melodrama diligently adapted from Ernest Hemingway's famous novel of an American's brief, but brave exploits with deathless Loyalist guerillas. Sparks fly as the turbulent and idyllic tale resolutely approaches its breathtaking and emotionally impressive climax.

Gary Cooper and Ingrid Bergman act with traditional vitality and grace as hero and heroine, but competent as they and the well-known supporting players are, it is Katina Paxinou's picture. She is terrific as a loyal and indomitable woman of the people. The settings, too, carry authenticity, while the climax, or rather the last half-hour, has many spellbinding thrills. Technicolor gives the final touch to mammoth and showmanlike screen fare. Outstanding general booking, a formidable and monumental box-office enterprise on title and star values alone.

**Story.**—Robert Jordan, a young man from Montana, is prompted by his conscience to join the Republic forces in Spain. He is assigned to a guerilla band and plans the destruction of a bridge to coincide with the advance of the Fascists. Pablo, a leader of the guerillas, who has allowed drink to weaken his will, opposes the enterprise. Pilar, Pablo's woman, is made of sterner stuff, and she and the rest of the band promise Robert their support.

Maria, a pretty refugee who had seen her parents butchered, is befriended by Pilar and eventually falls in love with Robert. He reciprocates. Pablo's obstinacy and vacillations complicate matters, but finally circumstances compel him to row in with the rest. The stage is set and the bridge destroyed and the enemy routed. Robert is mortally wounded, but the thought that he will live again through Maria robs approaching death of its sting.

**Acting.**—Katina Paxinou, a Greek stage actress with an international reputation, makes her screen début as Pilar and has no difficulty in dominating the play. Gary Cooper is sound as Robert, and Ingrid Bergman is a shy and attractive Maria, but both exercise excessive restraint. Akim Tamiroff gives his best performance as Pablo, and Arturo de Cordova, Joseph Calleia, Vladimir Sokoloff, Mikhail Rasumny and Victor Varconi head an infallible, hand-picked supporting cast.

**Production.**—The film shirks the responsibility of openly labelling Franco's forces and is a little shy in illustrating the true relationship of Robert and Maria, but its decorum does not seriously prejudice its dramatic and entertainment content.

It wisely concentrates on those points which encourage the most action and supply the greatest opportunities for the Technicolor camera. True, words are put before deeds in the opening sequences and the individual inhibitions further choke its initial development, but at half-way there is an exciting flashback dedicated to the more purposeful and aggressive side of Pablo's character.

The tale is again permitted to smoulder, but after conventional romance has had its fling it once more bursts into flame. The destruction of the bridge and Maria's involuntary farewell of the mortally wounded Robert enable the memorable climax effectively to combine technical and emotional thrills. The fade-out is superb theatre. The overall picture is mighty Technicolor melodrama, if not unadulterated Hemingway. Moreover, its title and star values are as impressive as the celluloid.

**Points of Appeal.**—Lofty, exciting, provocative and moving story, competent acting, popular romantic angle, Technicolor, exceptional exploitation angles and terrific title and star values.

## Texas to Tokyo

*eneral F.D. Universal. American (U). irected by Joan Rawlins. Featuring Richard uine, Anne Gwynne and Noah Beery, Jun. 9,273 feet. Released February 21, 1944.*

ROWDED, if ingenuous, collegiate comedy drama with a spectacular Pacific war imax, steeped in the lofty, but somewhat isy tradition of the Texas Agricultural and echanical College, an important centre of illitary training. The leading character, who, ue to the storybook, is destined to do great ings and bear a bad name, is introduced as rookie and at least an hour of the running me is dedicated to familiar rags and rahs, ut happily it discards its exuberant pularity in time.

The final skirmish in the Eastern theatre of ostilities is not only well done, but sugars ien propaganda with considerable popular ntertainment. It just makes the grade on alance. Acceptable title proposition for the milv and industrial masses.

**Story.**—David Craig, son of a famous soldier, turns from the East, where he had spent his rly years, to enter the famous Agricultural d Mechanical College at Texas. He does not ke too easily to discipline, but with the help Cyanide Jenkins, his amiable room-mate, ventually settles down. Because of his knowdge of the language, he becomes friendly ith Matsui and Kubo, two Japanese students, t they cause him to leave the college, and ina, a professor's daughter, under a cloud.

At this juncture, war breaks out between merica and Japan. Brad becomes a radio nnouncer in Japan and all think he has rned traitor, but in the end he vindicates imself by enabling his former colleagues to in a great victory over the Japs in the air. e dies and is posthumously awarded the ighest medal of honour, but Cyanide is ound to take care of Nina.

**Acting.**—Richard Quine gives a natural and keable performance as Brad, and Noah eery, Jun., and Anne Gwynne are adequate Cyanide and Nina. The supporting types, o, are accurately drawn.

**Production.**—The film makes it abundantly ear that the Texas Agricultural and echanical College really means something the majority of Americans and all Texas ggies, as the new and old boys are known, t most alien audiences, and amongst them include British, are not in a position fully appreciate its genial sentiment, and, in nsequence, will find much of the first half oring. However, the second displays showanship of a different colour and immediately ick-ear espionage is given its fling popular ntertainment overtakes persistent and rowdy opaganda. Its breathtaking aerial war imax alone gives it the benefit of many oubts. Its good title, too, entitles it to a cond thought. Its schoolboy angle is, of urse, pronounced.

**Points of Appeal.**—Clean sentiment, amiable umour, lofty if alien sentiment, natural eamwork, authentic atmosphere, hectic imax and good title.

## The Nazis Strike

*eneral F.D. American (A). Produced by the .S. War Department Special Service Division nd Signal Corps. 3,924 feet. Release not fixed.*

SPECTACULAR, tightly compressed and authentically compiled war documentary, ade by the U.S. War Department and Signal orps, describing the events, prescribed ainly by Hitler, which led to World War. he second of the "Why We Fight" series nd the third to be Trade shown, it deals with uropean affairs from 1933 to 1939.

History is reiterated in the newsreel manner, t beneath the surface there is clear and cisive evidence of the subtle and cunning cties employed by Hitler and his evil assoates to soften countries about to be intimited and invaded. The two aspects, the ychological and the technical, blend to good urpose, and at the same time, furnish well-lanced food for reflection, study and ought. Gripping pocket documentary.

**Production.**—Following a familiar preface by Winston Churchill, the film traces the Germans' insane passion for world conquest back to 1863 and quotes Bismarck. It then quickly retraces its steps to 1933 and we see, or rather hear, Hitler echo the Iron Chancellor's bellicose sentiments. Next follows the putting of words into deeds.

Rearmament in defiance of the Versailles Treaty and the sending out of agents, thinly disguised, to stir up trouble in territories about to be annexed are disclosed as salient characteristics in Hitler's blue-print for world conquest. We then witness the successful march into Austria, the piece-by-piece subjugation of Czechoslovakia, the occupation of Sudetenland and the conquest of Poland.

The ground covered and the conclusions drawn are not new, but the skill with which the facts are presented and underlined makes the lesson well worth repeating. The film's message is highly salutary. Powerful and arresting propaganda and exhibitors' quota, too!

**Points of Appeal.**—Engrossing subject matter, skilful treatment, authentic detail, good commentary, intriguing title, convenient footage and quota ticket.

## Hitler—Dead or Alive

*International. American (A). Directed by Nick Grinde. Featuring Ward Bond, Dorothy Tree and Warren Hymer. 6,504 feet. Release not fixed.*

HIGHLY coloured comedy melodrama covering the hectic adventures of three ex-gangsters who sneak into Nazi Germany to bump off Hitler and earn a big reward. The central idea is good, but the exploitation is erratic—the treatment wavers between stark melodrama and pure burlesque. Yet, with all its crudities, there is more than an outside chance that it will amuse and thrill the unsophisticated. This and its title values make it a worthwhile novelty offering for the industrial masses. Live exploitation proposition for other than high-class halls.

**Story.**—Steve, Joe and Dutch, three tough gangsters with an Alcatraz background, learn that Mr. Thornton, a wealthy scientist, is prepared to pay a million dollars for Hitler, dead or alive. They decide to have a go, and, with the involuntary aid of Johnny, a young R.A.F. pilot, eventually land in Germany. They bluff the Gestapo and luckily contact a countess who is really a British agent. The countess is against killing the Fuehrer lest a purge, involving innocent women and children, should follow, but they determine to go through with their plan.

Finally, they capture the Fuehrer and shave off his moustache to satisfy themselves that they have the right man. Meanwhile, the countess and Johnny escape to England in a captured Nazi 'plane. Storm troopers immediately come to Hitler's aid, but fail to recognise their leader without his moustache and kill him. Steve, Joe and Dutch die, too, but before Steve is shot he denounces the Nazis and all they stand for in no uncertain manner. All three are acclaimed heroes in their own country.

**Acting.**—Ward Bond gives a sound performance as Steve, and Dorothy Tree, Warren Hymer and Paul Fix are adequate in direct support.

**Production.**—The picture is a queer mixture; one moment it guys conventional undercover melodrama and lampoons Hitler, the next it takes itself seriously and gives poignant and grisly evidence of Nazi brutality. But, although it is inconsistent and frequently creates the impression that much of its humour is unintentional, it contains many genuine thrills and laughs. It is also responsible for a neat culminating twist. Its ingenuous yet effective showmanship, good title and obvious exploitation angles definitely entitle it to a break in industrial and provincial halls. It may well prove a turn-up.

**Points of Appeal.**—Crazy but laughable and thrilling story, versatile cast, adequate technical presentation, exceptional exploitation values and box-office title.

## Saludos Amigos

*RKO-Radio. American (U). In Technicolor. Directed by Walt Disney. Featuring Walt Disney, his staff and familiar cartoon characters. 3,795 feet. Release not fixed.*

DELIGHTFUL Disney all-Technicolor cartoon and photographic record of a goodwill visit to Latin America; the itinerary is both wide and colourful. Inimitable Disney characters, old and new, illustrate and emphasise the eccentricities of the many countries, capitals and beauty spots. The journey ends at Rio de Janeiro, and a brilliantly clever impressionistic representation of life, music and laughter in the gay city furnishes a glamorous and intoxicating grand finale to a memorable, happy and intriguing tour. Excellent novelty miniature, an outstanding box-office booking.

**Production.**—The proceedings open with the travellers, headed by Walt Disney, setting forth by 'plane for Brazil. The first stop is at Lake Titicaca in the Land of the Incas, and here we see Donald Duck having fun and games with a reed boat and experiencing a few thrills on a rickety suspension bridge with a llama. The next halt is at a Chilian flying field, the home of "Pedro," a baby 'plane. When the papa and mamma 'planes are put out of action, Pedro takes on the job of carrying the mail through a blinding storm and over the towering Andes, and his hectic flight is cleverly recorded. The next stop is in Argentina, and we see Goofy in the part of a fearless gaucho. The last halt is at Rio de Janeiro, and here we witness Donald Duck and Joe Carioca, the parrot, painting the town red in circumstances that give a brilliantly clever impressionistic view of high life in Brazil's dazzling capital.

The film is virtually four Disney cameos in one, but it is so effectively pieced together and augmented with animated maps and actual photographs that it acquires both continuity and purpose, and can best be summed up as a grand and entirely novel South American brochure. It will intrigue and entertain all classes and all ages.

**Points of Appeal.**—Fascinating and novel subject, brilliant cartoon treatment, big laughs, subtle educational and propaganda values, Technicolor, convenient footage and obvious exploitation values.

## Baltic Deputy

*G.-B. Russian (U). Directed by Alexander Zarkhi and Joseph Heifetz. Featuring N. K. Cherkassov and M. Domasheva. 8,320 feet. Release not fixed.*

THIS story of an aging professor who gives all his energies to helping the workers during "the ten days that shook the world" in 1917 is well acted. But it has not a large appeal for British audiences because it is purely parochial. It should prove acceptable at specialised halls.

**Story.**—Professor Palezhayev, a famous Russian scientist, helps the workers by writing articles and is ostracised by his colleagues at the University in Petrograd. Even his pupils turn on him and boycott his lectures. However, he comes through and is elected Baltic Deputy by the sailors to whom he had lectured.

**Acting.**—The main support of the picture is the characterisation given by N. K. Cherkassov as the professor. It is an excellent piece of acting. All the rest of the cast are convincing.

**Production.**—A little ragged in continuity at times, the film is nevertheless well directed with the focus held all the time on the leading figure of the professor. Unless you know your Russian history pretty well the revolutionary period may be a little confusing.

Crowd scenes are well handled and the backgrounds have the advantage of being thoroughly convincing. There are several good touches of humour.

The film is dedicated to the memory of the great Russian scientist, whose life it parallels, K. B. Timiriazev.

**Points of Appeal.**—An acting *tour de force* by the leading player.

*Continued on page 40*

*Continued from page 37*

## Avalanche

*New Realm. Swiss (U). Featuring Johan Savat and Sonia Jenking. 4,601 feet. Release not fixed.*

A FANTASTIC and improbable story written to afford a motive for an amazing pictorial achievement with magnificent camera work in a mountaineer's fight to conquer Mont Blanc. The vivid electrical storms and the drama of the avalanche are awe-inspiring, and combined with the immensity of the impressive Alpine background, will have an appeal to all Nature lovers.

**Story** deals with the first true ascent of Mont Blanc which took place because of the legendary folk story that the summit was paved with fields of gold beyond the reach of mortals; apart from the risks attending the climb, they were supposed to be guarded by spirits. Jacques Balmat had grown from childhood in the belief that he would one day scale the hitherto unconquered heights and win wealth and power. He finds a further incentive in his love for Maria and his need to make a home and provide for her future.

Several scientific expeditions fail, but Jacques, after almost incredible hardships, does reach the peak. The legend of gold is a myth, but he is rewarded by a scientist's award, which he spurns in the faith that the gold most desired lies in the love of his wife.

**Acting.**—The two stars act with realism and dignity with the small supporting cast providing adequate support.

**Production.**—Of Swiss origin, photographed in natural surroundings of grandeur, with wonderful shots of avalanches, terrifying crevasses, mountain blizzards and electrical storms of terrific force. The pictorial work deserves high praise, and compensates for the weakness of the story, the English dialogue for which has been added in a London studio.

**Points of Appeal.**—A gripping sequence of superb camera work amid scenes of the eternal snows.

## Sweet Rosie O'Grady

*20th Century-Fox. American (U). In Technicolor. Directed by Irving Cummings. Featuring Betty Grable, Robert Young and Adolphe Menjou. 6,826 feet. Release not fixed.*

SNAPPY, lively, big-hearted, period, romantic-comedy Technicolor musicale. It describes war to the altar between a ravishing, quick-witted and provocative burlesque queen and a resourceful and scandal-seeking reporter. The perky story makes appropriate provision for music, song and dance ensemble, but does not entirely rely on outside aid for its happy exploitation. Nevertheless, both its sprightly plot and its colourful and tuneful trimmings benefit from showmanlike teamwork — Betty Grable and Robert Young are in grand form.

Warm, cheery, well-balanced light entertainment, doubly illuminated by big star and title values; excellent general booking, a popular box-office certainty from an infallible stable.

**Story.**—Madeleine Marlowe, a ravishing burlesque queen, makes a hit in Europe and finishes up by being engaged to the English Duke of Trippingham. Meanwhile, Sam Magee, of the *Police Gazette*, discovers that her real name is Rosie O'Grady, and that she made her start in a Bowery beer hall. He dishes out the dirt at considerable profit to himself and his paper. Madeleine hastily returns to New York to deal with him. Sam wins the first round by getting an interview with Madeleine under an assumed name, but she hits back by announcing that she and Sam are engaged, and that the scandal he had written was part of a publicity campaign.

Sam is fired, but the feud continues. Later Sam composes a song, "Sweet Rosie O'Grady," which he hopes will bring ridicule on Madeleine, and gets his job back by writing a series of fictitious stories around her, but the publicity has the reverse effect, and Madeleine finishes up in the big money. At this juncture the Duke of Trippingham arrives on the scene. He is angered by the publicity, but eventually he and Sam get together, and during a drinking bout he realises that Sam and Madeleine are really in love. There are a few more complications, but in the end stout fellow Trippingham sees that real romance has its way.

**Acting.**—Betty Grable sings adequately, dances well, acts with spirit, and is no mean eyeful, as Madeleine. Robert Young is disarming and engaging as the audacious Sam, and Adolphe Menjou, Reginald Gardiner, Virginia Grey, and Alan Dinehart make a first-class supporting team.

**Production.**—Here we have a neatly planned, glamorous, high-spirited Twentieth Century-Fox romantic musical comedy. It slightly deviates from type by putting story values before song and dance ensemble, but the general effect is very satisfying and entertaining. It not only goes with a swing, but gives the talented and attractive stars a fine opportunity to exhibit their personalities and versatility. But never let it be thought that here is the slightest suggestion of austerity about its staging. Its Technicolor photography and period upholstery are of the best. We can go considerably further—it's not only grand entertainment, but proof, if proof were necessary, that the eighties, the era in which it is set, were every bit as gay and naughty as the nineties. And has it star values!

**Points of Appeal.**—Bright, cheery and piquant story, versatile portrayals by Betty Grable and Robert Young, lavish technical presentation, tuneful numbers, Technicolor and irresistible title and star values.

## Flesh and Fantasy

*General F.D. - Universal. American (A). Directed by Julien Duvivier. Featuring Edward G. Robinson, Charles Boyer and Barbara Stanwyck. 8,360 feet. Released January 3, 1944.*

NOVEL and, at times, profound romantic melodrama, based on stories by Oscar Wilde, Laslo Vadnay and Ellis St. Joseph, illustrating man's eternal conflict with superstition. It is vaguely reminiscent of "Tales of Manhattan" in outline, but rises superior in theme. It also makes more intelligent use of its many top-line leading players, and, in spite of treatment that is unavoidably episodic, invests its colourful patchwork with point. More important still, it exhibits its galaxy of stars in circumstances that carry considerable feminine appeal. Lastly, its title is not only appropriate, but gives good box-office alliteration. Excellent general booking.

**Story.**—Robert Benchley, a man-about-town, is told by a fortune-teller that a certain thing will happen, but the prognostication is reversed in a dream. Puzzled, he consults a club-mate, who gives him a book containing three widely varied tales on the supernatural. This is what Benchley reads:—

Henriette, a young girl embittered by her plain features, is in love with Michael, a law student, but fails to attract. She contemplates suicide, but a mysterious stranger consoles her and advises her to attend a festival wearing a mask. Her experiences prove to her that beauty is only skin deep. The discovery is happily reflected in her features when she removes her mask.

Marshall Tyler, a successful lawyer, is a scoffer, but at a party he is persuaded to have his hand read by Podgers, a famous palmist, who calmly informs him that he is destined to commit a murder. The idea completely obsesses Tyler, and he finally convinces himself that he can only free his mind by carrying out the prediction. He tries unsuccessfully to poison one friend and club another to death. In desperation, he strangles the palmist. He is pursued by the police and ends by being knocked down by a truck in a fairground.

The Great Gaspar, a tightrope walker, witnesses Tyler's end, dreams he falls during his performance. He hears a beautiful girl scream as he crashes to earth. The dream unnerves him and he reverts to a less sensational act. Later, in America, he meets the woman of his dreams. She is intrigued by his story and introduces herself as Joan Stanley. The two subsequently fall in love. Love restores Gaspar's confidence, but, after he resumes his death-defying act Joan is arrested. She has a past, but Gaspar resolves to wait for her.

Benchley sees in the three stories the folly of superstition, but just to be on the safe side walks round a ladder on his way out of his club.

**Acting.**—Betty Field and Robert Cummings act with feeling in the tender opening vignette; Edward G. Robinson, Thomas Mitchell, Dame May Whitty and C. Aubrey Smith meet all demands in the second; and Charles Boyer and Barbara Stanwyck are equally good in the last. Robert Benchley, too, registers as himself.

**Production.**—The three stories merge into a purposeful, poetical and, at times, quietly cynical, if unusual whole. It points out that it is within the power of men and women to conquer superstition and effectively employs its all-star players subtly to underline each colourful parable.

Julien Duvivier, who made "Tales of Manhattan," accomplishes his task with artistry, imagination, initiative, sensibility and showmanship. There is something in the picture for everybody and women in particular, and, for the most part, truth and beauty are out before novelty values. As for its title and star attractions, these alone command popular success.

**Points of Appeal.**—Intriguing central theme, showmanlike and imaginative treatment, competent acting, strong feminine angle and big star, title and novelty values.

*Katina Paxinou and Ingrid Bergman in Paramount's Technicolor production of the Hemingway best seller FOR WHOM THE BELL TOLLS, reviewed on page 36*

# REISSUES

## Made for Each Other

*Grand National. American (A). Directed by John Cromwell. Featuring Carole Lombard, James Stewart and Charles Coburn. 8,539 feet. Release not fixed.*

TENDER and emotional story of the happily married, where love survives when everything else goes awry. Troubles, commencing with mother-in-law's jealousy, are enhanced when baby arrives and a cut in salary comes at a bad moment. Then a thrilling episode when baby's life depends upon a serum arriving in time. The race against a terrific storm in which the pilot crashes; his rescue and the just-in-time resurrection holds suspense at a taut pitch. A remarkably faithful composite of domesticity with a direct appeal to the ladies. A previous review will be found in the KINE. WEEKLY of June 30, 1939.

## So Ends Our Night

*International. American (A). Directed by John Cromwell. Featuring Fredric March, Margaret Sullavan and Glenn Ford. 10,999 feet. Release not fixed.*

EXCITING, suspenseful and emotionally stimulating "hare and hounds" romantic melodrama, adapted with showmanship and sensibility from Erich Maria Remarque's famous novel "Flotsam," and originally made shown by United Artists and reviewed in the KINE. on April 24, 1941.

The story, which illustrates the many bitter and glorious moments experienced by three political fugitives from the Gestapo, and ends its way in and out of Austria, Czechoslovakia, Switzerland and France, is not exactly cheerful, but, in spite of its grim and sombre outline, it displays much humanity and welcome touches of humour. Feminine appeal is infallible. Furthermore, it fails to date. Very good revival.

## Bachelor Mother

*RKO-Radio. American (A). Directed by Garson Kanin. Featuring Ginger Rogers and David Niven. 7,360 feet. Release not fixed.*

A GLORIOUS 80 minutes of unstinted comedy in which laughs follow in quick succession like bullets from a Tommy-gun. A shop girl rescues a little foundling and is immediately suspected of being the mother. Indignant repudiation only deepens public suspicion, but when an interfering employee writes to the firm accusing the son of the boss of being the father complications of hilarity arise to the making of a story beyond the bounds of all gravity. There is also an irresistible woman's angle, with a hint of spiciness to intrigue all. For previous review see the KINE. WEEKLY of August 3, 1939.

## Meeting in the Big House

*Pathé. American (A). Directed by William Nigh. Featuring Charles Bickford, Barton MacLane and Dennis Moore. 7,400 feet. Release not fixed.*

A PRISON melodrama depicting the American convict's life from the inside, the brutal and callous behaviour of those of a lower mentality as opposed to the sympathetic and understanding consideration of the chaplain. The thrills of the prison mutiny are realistically hair-raising, and the film, despite the fact that there is no woman in the plot and therefore no romance, provides strong appeal to all desirous of an out-of-the-rut story.

Previously reviewed in the KINE. WEEKLY of December 28, 1939.

## Wolf Call

*Pathé. American (U). Directed by George Waggner. Featuring Movita and John Carroll. 5,533 feet. Release not fixed.*

SCREEN adaptation of Jack London's popular book based on a mine producing raw materials from which radium is extracted and the sagacity of an Alsatian dog. The story itself is rather thin and it starts slowly, but its tempo improves when the owner's son finds the value has been understated by a gang of crooks, and the ensuing fight when the boy tries to contact his father, first by radio and then by 'plane, to prevent the sale of the mine at a ridiculous figure. Relief is afforded by the songs of John Carroll and the dog interest.

Previously reviewed in issue of the KINE. WEEKLY, July 27, 1939.

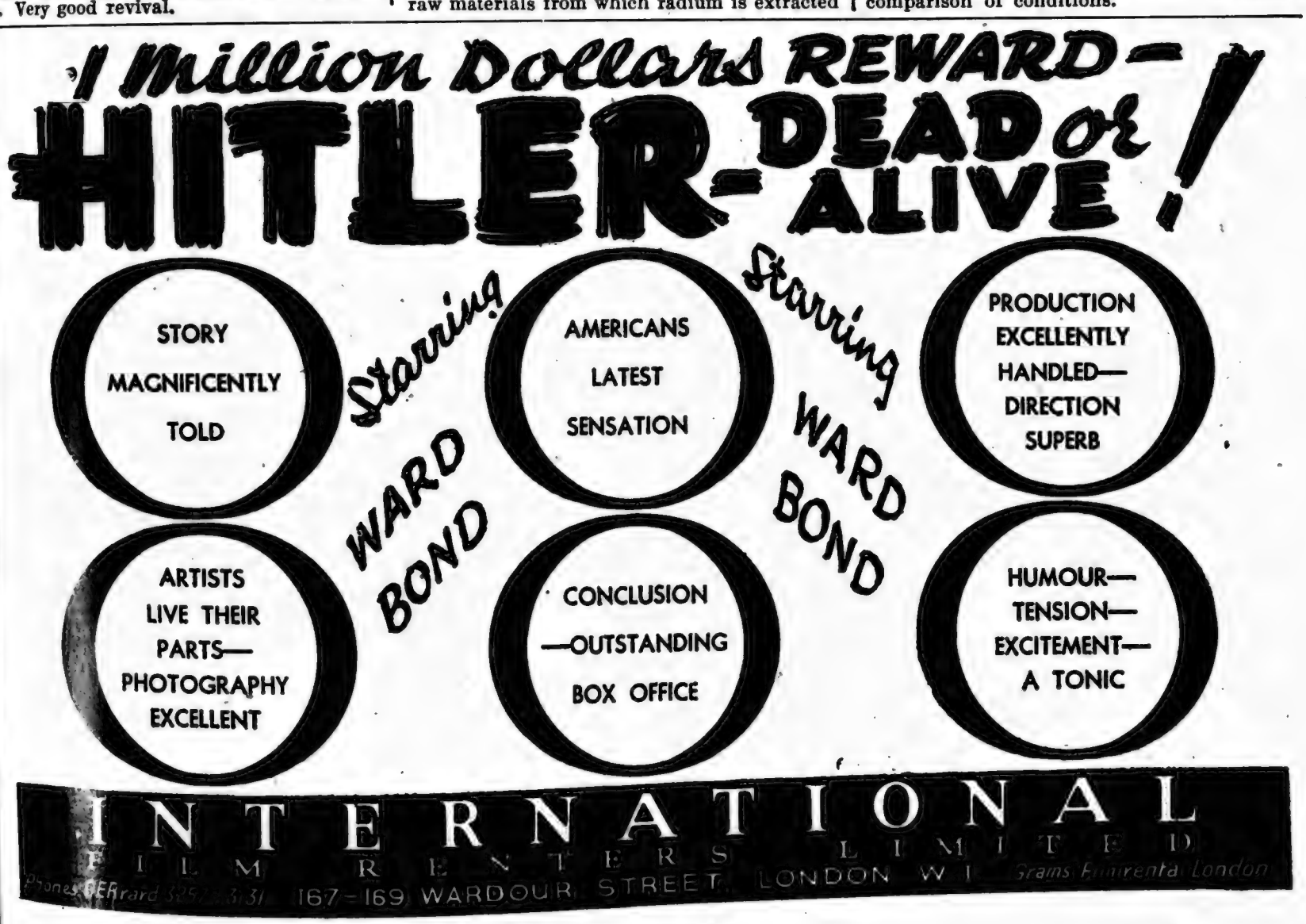
# SHORTS OF THE WEEK

### GENERAL F.D.

*"GUESS WHAT?" No. 1. British (U). 1,600 feet. Release not fixed.*—Novelty featurette, the first of a new British series of two-reelers, built around Ronald Waldman's popular B.B.C. Puzzle Corner. Its composition is a trifle sketchy, but it should nevertheless give pleasure and amusement to the average fan. Very good general fill-up, a short with definite possibilities.

### 20th CENTURY-FOX.

*BILL JACK v. ADOLPH HITLER. March of Time series. No. 3, ninth year. American (U). 1,650 feet. Released November 1, 1943.*—Disquisition on the methods adopted by an American war-work factory to keep 7,500 men and women working with happiness and enthusiasm 12 hours a day for a seven-day week and the methods adopted to keep them in good health and avoid absenteeism. Produced primarily for American consumption, it will be reviewed with mixed feelings by war workers here; generally speaking, British concerns which employ a like number of people have methods more suitable for the British temperament, but equally conducive to output. Should be seen by all factory workers if only to make a comparison of conditions.

And here's another in that same great 20th Century-Fox box-office manner!

# Claudia

"CLAUDIA" with DOROTHY McGUIRE • ROBERT YOUNG • INA CLAIRE
and Reginald GARDINER • Olga BACLANOVA • Jean HOWARD • Frank TWEDDELL • Elsa JANSSEN
Directed by EDMUND GOULDING • Produced by William Perlberg
Adapted for the Screen by Morrie Ryskind • From the Play by Rose Franken • As Staged by John Gorrell
William Goetz In Charge of Production

**CLAUDIA is London's greatest stage triumph, and in its second year at St. Martin's Theatre, London, is still playing to capacity.**

THEY GET BIGGER BIG

"There is a tremendous lot in the picture—it has humanity, heart interest and humour . . . irresistible feminine angle—Dorothy McGuire makes a memorable screen debut.
Delicate, stimulating, moving and amusing . . . feminine appeal is prodigious, its title values are considerable."
Kine Weekly.
ER BIGGER! from
20
CENTURY-FO

# Tricky Model Work at Highbury

## "SIGNED WITH THEIR HONOUR"

*SCREEN history—as far as models are concerned—is being made at Highbury Studios, where Douglas Woolsie is at work for Paul Soskin's forthcoming production of James Aldridge's best-selling novel of the R.A.F. Greek campaign, "Signed With Their Honour."*

Although the film will consist largely of a simple, strong-moving love story, there are a number of thrilling combat-sequences involving R.A.F. Gloucester-Gladiators, Italian Macchis, and Messerschmidt 109's, all of which are now museum-pieces.

But Douglas Woolsie's headaches have not ended with the correct reproduction of such obsolescent types of aircraft, which range from ¼ in. scale to one-third full-size, he has had to evolve a system of model-cum-superimposition, by means of which real pilots are shown in a model 'plane while in action—even while the aircraft is on fire, with the pilot baling-out. So that for the first time a new process is being used, showing full shots of model 'planes in flight, with the real crew manning guns and performing operational duties.

The chief worry of photographing miniature 'planes has been the reproduction of cloud effects. By the use of the Schüfftan process of semi-transparent mirrors, Woolsie has been able to photograph real clouds directly on to the screen.

Another headache for the model-maker is "crashes," as it is obvious that stress and strain and force of impact with models is vastly different from "the real thing." Out of his 20 years' ingenuity and experience of this sticky kind of job, Woolsie has evolved for the model sequences of "Signed With Their Honour," a process by means of which some 'planes, though apparently perfect in construction, are previously broken at certain points of stress, corresponding to reality, and then reconstructed so that when the "crash" occurs they will crumble as required. In addition, the models are charged with explosives and combustible materials so that they detonate immediately on impact.

In addition, and as regards aerobatics, intensive research work has been carried on in collaboration with R.A.F. pilots having experience of how these particular types of enemy aircraft performed in combat, so that even the precise characteristics of manœuvrability will be perfectly reproduced.

"Signed With Their Honour" ought, therefore, to enhance even further Paul Soskin's reputation, already evidenced in "The Day Will Dawn," for verisimilitude as well as for pictorial imagination.

*Clive Brook and Morland Grahame in THE SHIPBUILDERS (British National)*

# Picturesque Period Settings for "Henry V"

Shooting is going well ahead on the Two Cities-Laurence Olivier production, "Henry V." Laurence Olivier, who plays the name part, is also directing, assisted by supervising editor Reginald Beck. Dallas Bower is associate producer.

The task of bringing Shakespeare's patriotic drama, "Henry V," to the screen has been a gigantic one. Settings are modelled on paintings of the period in which the story takes place, the early fourteenth century, characteristics of which art directors Paul Sheriff and Carmen Dillon and costume designer Roger Furse have endeavoured to reproduce.

Since the film is being produced in Technicolor, these three experts have worked throughout in close collaboration in the use of colour. Where the action of the film made it necessary to emphasise the players, neutral backgrounds were used and *vice versa*.

Camera work also presented its own problem, which was ably solved by the cameraman, Robert Krasker. In shooting this production, Laurence Olivier decided that camera movement should be "fluid" in order to avoid sharp cuts; also, in order to conform with the characteristic paintings of the period, the shots were to be "flat lit," that is to say, with few shadows.

No small praise is due to the "little men" of film production for the able manner in which they have carried out the experts' ideas in every section. In particular, Paul Sheriff praises the work of Mr. Lindegards, an Irish scenic painter.

# "BLUE FOR WATERLOO"

## *Romance and Rough House*

Current settings for "Blue for Waterloo," the Gainsborough film which Edward Black is producing at Islington with Maurice Ostrer in charge of production, included a typical poor-class doctor's surgery and a gawdy flat over a pin-table saloon where ex-boxer Ted Purvis (Stewart Granger) lives.

Alastair Sim as Dr. Montgomery appeared in scenes with John Mills, who has been damaged in a scrap in the pin-table saloon with some of Purvis' employees. A policeman (John Boxer) follows to question him, but the doctor manages to get the policeman out of the surgery without his finding out that Mills is away from camp without a pass.

Sidney Gilliat then passed on to a set which will occupy many days' shooting—the flat where Granger takes Joy Shelton for the big scenes in the film, which, with its air of cheap luxury, provide the background for the unpleasant young man Granger is in this film. Anna Konstam, Dennis Harkin, and Mike Johnson, who play equally unsympathetic rôles, appear in many of these scenes. When finally the scene is set for romance, John Mills bursts in during a heavy raid and the flat is turned into a shambles as the two men fight desperately, finally crashing into the pin-table saloon, where they continue the scrap until a time-bomb landing near breaks up the party.

## WAR PREMIUMS

### Income-Tax Allowance

Premiums paid by film producers under war damage insurance can now be allowed as deductions from income tax, it was announced at last Thursday's meeting of the British Film Producers' Association. The matter had been the subject of representations to the Board of Inland Revenue by L. J. Farrow on behalf of the producers.

# Kent Comes to Denham

## "CANTERBURY TALE"

SHOOTING started this week at Denham on "A Canterbury Tale," Michael Powell and Emeric Pressburger's story of the adventures of four modern people on an unintentional pilgrimage to Canterbury and of the events which make a climax in the lives of each one of them after they finally enter the war time city.

First filming has been on a replica of the interior of a Canterbury garage, which figured prominently in the location work. Eric Portman as the magistrate, Colpeper, the central character, and Sheila Sim, playing the Land Army heroine, are the first artistes before the cameras, together with H. F. Maltby as the garage proprietor.

The next set is a vast Elizabethan bedroom designed in minute detail by Alfred Junge for the film's imaginary Kentish village, Chillingbourne. Almost every separate set in the studio filming has its exterior counterpart in a different village in Kent. On the other hand, the Chillingbourne interiors have been created almost entirely in the Powell-Pressburger script, then brought vividly to life through the research and imaginative designs of Alfred Junge.

This gives Chillingbourne its own individuality as well as the intended atmosphere of being a composite of the Kent scene of today.

# Poppaea Takes Her Bath

## TRINDER AS AIDE

Poppæa's famous bath was the high spot this week in Michael Balcon's musical, "Fiddlers Three," which Harry Watt is directing at Ealing.

This elaborate affair, a triumph for Art Director Duncan Sutherland, was sunk into the studio floor with steps leading down to it, and was filled with a white coloured liquid to resemble the famous asses' milk in which Nero's wife was wont to bathe herself.

Surrounded by her handmaidens, Poppæa (Frances Day) enters the bath with all the pomp and ceremony attending such a ritual. She then sends for Tommy Trinder, who has now changed his bell-bottoms for the toga of a full-blown Roman. Poppæa proceeds to vamp him, and invites him into the bath; the bashful Tommy refuses, pleading that it is not Friday night, but compromises by sitting on the side of the bath and paddling.

Director Harry Watt closed the set to visitors during the shooting of these scenes.

An addition to the cast of "Fiddlers Three," which also includes Sonnie Hale, Elizabeth Welch, and Francis L. Sullivan, is Mary Clare, who will play the part of Volumnia, the dancing mistress

# D CROSS RCELS ATURED

## 2,000 W men"

E are four ghts between
nen in "2,0 Women," the
rough drau of British in-
in France, ch of them
ntests with bell to save
Latest of hese fracas,
by Fran Launder, is
Jean Kent d Betty Jar-
Jean, in figure-fitting
rock, tries t revent Betty,
er and sh from acting
i stool-pige in the camp.
s a bedroo in the luxury
urned inte ment camp.
aps at Jea throat, Jean
club, wi dows shatter,
rip, and blood flows. Betty
her unconscious opponent
floor and staggers out to
mp secrets to the German
dant

gle stressed by Edward
nd Maurice Ostrer in the
ion of "2,000 Women" is
t work of the Red Cross.
repatriated women from
l emphasise the literal life-
contents of Red Cross
In "2,000 Women" film-
ill see a receiving end of
d Cross organisation, the
ent camp "post office,"
he precious packages are
ted. Lord Revelstoke, of
Cross, has loaned specimen
for use in the film scenes.
Robson, Phyllis Calvert,
Houston, Patricia Roc and
ars will autograph these
with good luck messages,
er their film appearances,
rcels will be dispatched to
prison camps as featured
production.

# OUR RESEARCH DEPARTMENT

## vin as Chairman

H. Elvin, General Secre-
the A.C.T., was elected
n of the Labour Research
ent at the first meeting of
ly elected Executive Com-
eld last week.
Labour Research Depart-
ndertakes research and in-
for all sections of the
and Trade Union move-
nd was, for example, re-
le for the detailed investi-
on "Money Behind the
" published in 1937, and
Business in Big Business."
ed by the Association of
chnicians in 1940.

# PITAPH MUSIC

wing the completion of
on RKO-R io's "Epitaph
py" (ten ve title), Pro-
ictor Hanbury has signed
Berkeley to write the back-
music for film.
music will have a special
ance, and e signing of
y is claimed as a real
n for British production.

*Carla Lehman, Pamela Stirling and James Mason in the George King production, CANDLELIGHT IN ALGERIA (Br. Lion)*

# SHIPBOARD SCENES AT DENHAM

## "Way Ahead"

The Two Cities unit are now busy with the troopship sequences of "The Way Ahead," and Director Carol Reed mustered his players on the realistic set designed under the supervision of David Rawnsley. With the sun playing hide-and-seek, daylight lamps were sometimes used, and much skilful manœuvring of cameras went on under the direction of Guy Green.

The story has seven central characters, headed by David Niven as Lieut. Perry, and the men were shot in various sea-going activities, lounging in great-coats, playing cards, cleaning their guns, and, like all soldiers embarking on the great adventure, audibly wondering what was in store, and longing for home.

Director Carol Reed secured many close-ups of leading players, Raymond Huntley, Hugh Burden, Stanley Holloway, Billy Hartnell, Leslie Dwyer, Jimmy Hanley, and James Donald.

## Harlow Starts "The Mouse"

John Harlow took over at National Studios this week with "The Mouse," a screen version of "The Mouse Who Wouldn't Play Ball." Wallace Orton is producing, Jessie Matthews is starring with John Stuart, Beatrix Lehmann and Winifred Shotter, but on the first day Joss Ambler and Vera Bogetti only were working.

"Heaven is Round the Corner," starring Will Fyffe and Leni Lynn, finished last Thursday, and Will has already gone North in readiness for his Glasgow Pantomime engagement, around the middle of December.

McLean Rogers directed and Fred Zelnik produced.

"Old Mother Riley Overseas" and "Battle for Music," a Strand production, are nearly ready for Trade showing, while Baxter's screen version of the George Blake story of "The Shipbuilders" is likely to be ready before Christmas.

## British Foundation Pictures

Screen treatment of the second full-length film to be produced by British Foundation Pictures is now being completed.

The subject is a comedy-thriller, "Excuse My Vulgar Manor," and will be directed by Ronald Haines. No announcements can yet be made as regards cast or studio.

British Foundation Pictures is also negotiating for a third subject based on a world-famous story. Their first feature, "Deadlock," was recently Trade shown by International. The company will shortly celebrate the making of its 200th production. Recently they completed six two-reelers and have a further eight shorts in production or preparation.

# VIGOROUS ACTION AT WELWYN

## Champs on Set

WHEN Paul Demel, well-known Czechoslovakian actor and European broadcaster, stepped on to the set at Welwyn Studios last week, "props" handed him a programme. It was the programme of a stage play called "A Little Happiness Near Vienna," written by Victor Skutezky and produced by him in Vienna in 1937.

Now Skutezky has rewritten his play for the English screen and is producing it for Associated British at Welwyn with its new title "It Happened One Sunday." Paul Demel plays the same part as he did six years ago in the Viennese theatre.

Shooting during the past week took place on two excellent sets representing a dockside public-house, the "Capstan," and an all-in wrestling contest in a hall near by. Bill Andrews has designed these and other sets to which art director D. W. L. Daniels has put the finishing touches.

Robert Beatty plays lead opposite Barbara White as a merchant seaman who, on going ashore, finds himself involved with a gang of crooks who make him gamble and lose all his pay at a wrestling match. In the nick of time he meets a former girl friend—Judy Kelly—who takes a hand in trying to save him.

For the fighting sequences casting director Iside Head secured the services of no fewer than seven famous fighters who hold or have held championship titles. They include Bert Asserati, Robert Adams, Johnny Roman, Milo Popopocopolis, Chick Knight.

Also filmed in these sequences were Bombardier Billy Wells, who needs no introduction, as a policeman, Billy Ross and Johnny Hughes as seconds.

## BERKELEY ENDS

Berkeley Film Productions have completed their production of "Rainbow round the Corner" at Nettlefold Studios at St. John's Wood. Billy, Scott who is proving such a big success on the Granada circuit, together with Ben Williams, Terence Conlin, Daphne Day, and the famous Gordon Ray girls are featured.

BILLY SCOTT

The picture is directed by Victor Gay and distributed by Premier Distributors, who will Trade show it early in December.

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM
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M

# LABOUR PROBLEMS IN BRITISH STUDIOS

## "Closed Shop" Request Refused

LABOUR matters which were bought before the British Film Producers' Association on Thursday last included one matter upon which the producers found themselves obliged to stand firm. This was the demand by hairdressers and make-up workers for a closed shop in respect of their own profession.

The Labour Sub-Committee, reporting on this matter, said they could not admit this without first submitting it to the Executive Council of the Association.

Members pointed out that the Association and the N.A.T.K.E., of which the hairdressers and make-up men were members, had an agreement which governed this point, and it was decided not to go any further in this matter than was provided by Clause 16 of the agreement, which was that also of Clause 13 of the A.C.T. agreement.

A further demand that all hairdressers and make-up members should receive overtime was held to be governed by the Ministry of Labour award under which overtime was not payable to employees earning over £15 per week.

The standard weekly agreement with the N.A.T.K.E. was ratified, and a supplementary agreement for senior clerical workers such as accountants, secretaries, and buyers, was approved subject to recognition of the following points:—

There is to be no compulsion to join the Union. If such persons join voluntarily, they are not expected to accord active support to the Union should a conflict arise.

An application by the E.T.U. for an increase of weekly wage was left for the Union to give grounds for its application.

A request for modifications in the agreement with the Film Artistes' Association was mentioned, but it was pointed out that such modifications would be equal to ending the agreement, for which three months' notice was necessary.

A notice by the F.A.A. that members did not wish to work overtime was left for the secretary to point out the effect which this would have on members of other unions.

A small committee was appointed to examine, with the aid of an actuary, the schemes of sickness and accident insurance submitted by insurance companies, the report of such committee to be examined by the Labour Committee and placed before the Executive Council. It was emphasised that such schemes did not include pension provision.

*Last week Leni Lynn completed HEAVEN IS ROUND THE CORNER, first of three subjects she will make for British National, Maclean Rogers directed, and Fred Zelnik produced, with Will Fyffe as the star actor.*

## Morrow for Soskin Publicity

Paul Soskin, managing director of Conqueror Films, has appointed Larry Morrow as his Director of Publicity.

Mr. Morrow was formerly on the London staff of the *Manchester Guardian*, *The Star*, *John O'London's Weekly*, and the old *Daily News*.

## Evolving the New Vera Lynn

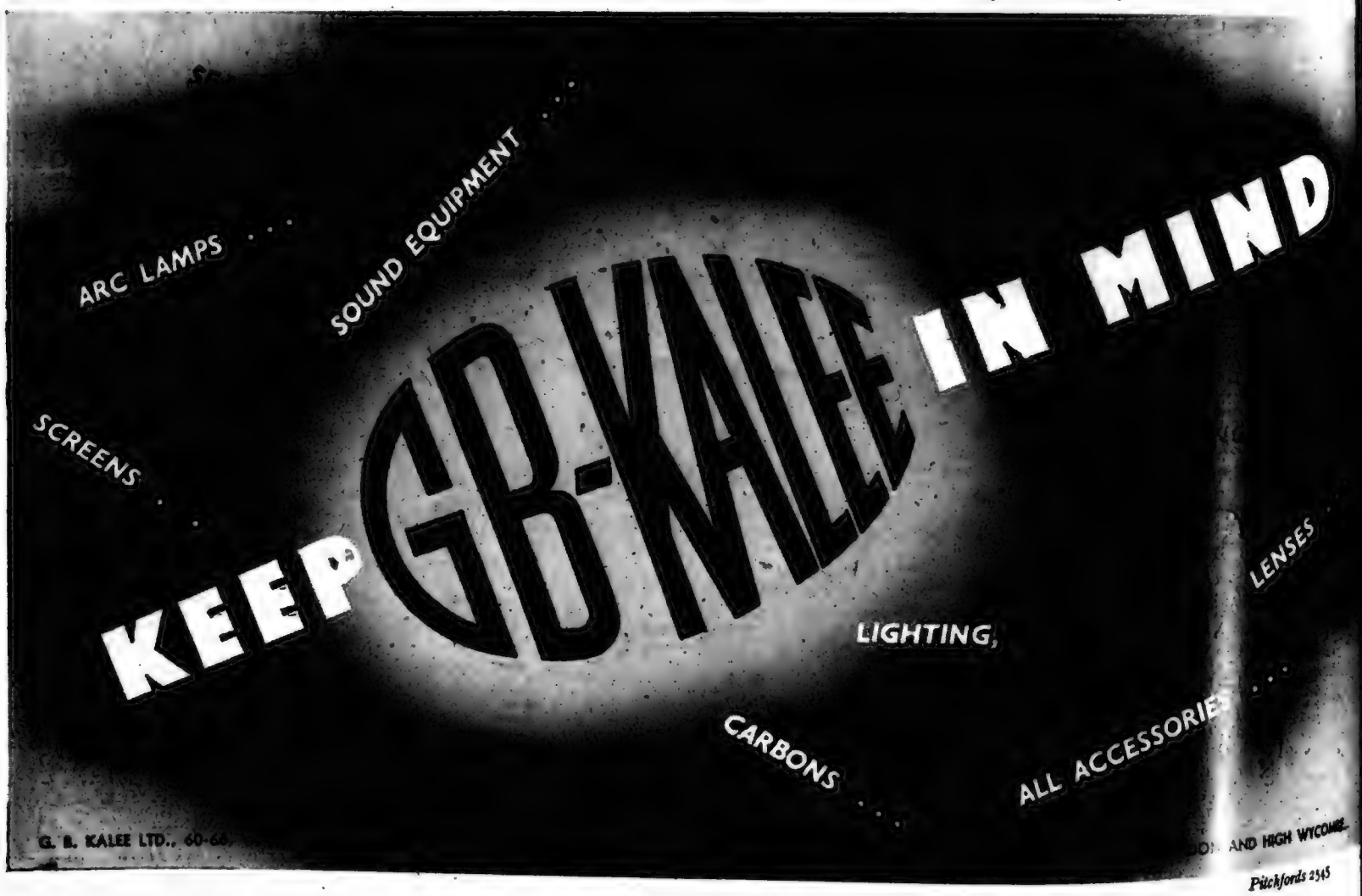
BUT how has it been ... That is what numbers of ... interested in studio technic... have been curious to know, ... was announced that Walter ... was creating a new Vera Ly... the latest Columbia picture ... in the Night," now almos... pleted at Teddington.

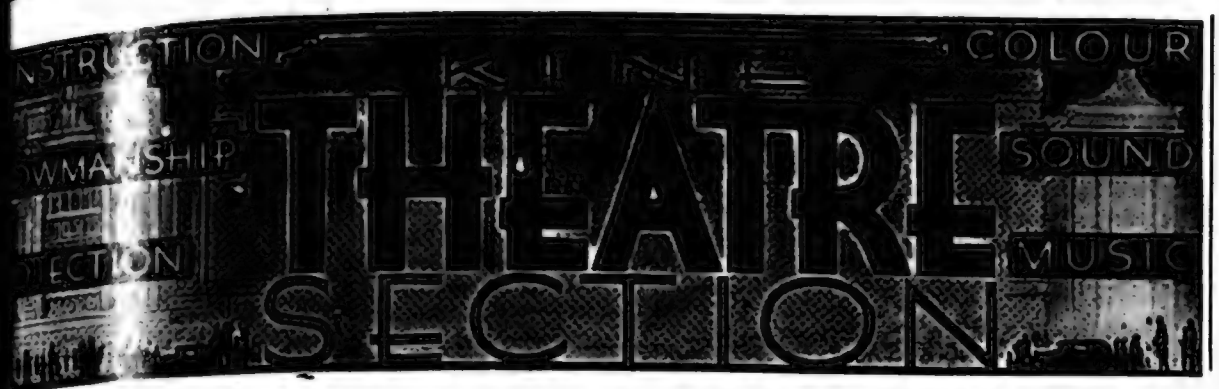
The answer lies in the fa... long before Vera Lynn faced ... cameras for this new produc... Forde, together with his "... hand man," Mrs. Culley F... devised a plan of campaign ... porating every detail.

The first consideration being ma... and with no attempt to infuse ... glamour, Forde's first step was ... Vera Lynn as "Vera Lynn" and ... a "Max Factor Vera Lynn." Th... achieved by the application of a ... mum of make-up, eliminating ... any excessive shading, with the ... tion of the eyes, thus making the... focal point of attraction only, and ... ducing for the screen a natural ... appearance which facilitated a ... range of expression.

Hair and dress styles, playing an important part in the development this star, were fully gone into by Culley Forde, who, after various temporisations, obtained satisfactory results. These, together with ... handled to full advantage by Otto ... and Gus Drisse, camera lighting ... camera operator, all played their ... in the creation of the new Vera L...

A good plot, a popular supporting ... including Donald Stewart, Mary ... Richard Murdoch, Phyllis Stanley ... Frederick Leister, give added vitality ... box-office possibilities in this new p...





*The Observation Window*

# Film Care Committees

## PROSPECTS OF EXPANSION

s interesting to learn that here is a prospect of a Film Damage Advisory Committee et up in Leicester similar to erating in Nottingham. C. man, chairman of the gham Committee, reported committee that he had d a meeting of the C.E.A. icester, and spoke of the ss there to extend the work area.

result a meeting was fixed or Wednesday last at the Leicester, at which five rs of the Notts and Derby ittee would attend. It is aging to see that such prac- ork is being taken in hand, hat its jumping-off ground be, not the Metropolitan ut a district well out in the es. There is no reason why reas should not start com- on the Nottingham model, rking of which provides a eful example.

he Notts meeting a plea was ut in for better co-operation n managers and projec- where newsreels are being between two kinemas in the own. It was pointed out uch co-operation between s was vital to the running of sreel sharing scheme.

DERS will have seen in last eek's KINE. that tests are made in America on a m-plating method for worn r parts. This, it is urged, e longer life to the parts and help to solve the of the supply of new parts. a is a good one, but it must cognised that chromium- of machine parts is not a a, the process having been d for three or four years in branches of engineering in ntry.

recision engineering the asurement is so close that a igning of the part would necessary in many instances, as the three- to five-thousandth-thick film of chromium would allow too little clearance. Upon a worn part, however, where the surface has been worn down, the plating process would perhaps barely bring the surface to its original height.

A GLIMPSE of the serious position in which exhibitors may find themselves should projection machines entirely break down was given in the talk delivered by Thomas Chilton to Liverpool exhibitors last Friday. Substitute machines are practically non-existent and spare parts far from plentiful.

MR. CHILTON placed his finger upon the very important duty of the projection room—that of lubricating. Too frequently this is thought of as the job of the newest recruit to the projection room—a job that he can't do much harm on. But it does require a knowledge of every oiling point, and neither a skimping nor a swamping of the part treated, and unless the job is supervised irreparable damage may ensue.

THE chief, as a rule, has multitudinous duties to perform, and is only too glad to be able to delegate what seems a simple job to a junior. If he does so, it would be a wise precaution to do the job himself fairly frequently in order to ensure that his machines do not come to a standstill.

A QUERY put to the KINE. regarding Purchase Tax on exciter lamps will probably interest others besides the inquirer. Exciter lamps which bear the B.S. number as fulfilling the British Standard specification carry a tax of 26 per cent. instead of 78 per cent. as with other projector lamps.

J. BENSON.

# CAUSES OF PROJECTOR CASUALTIES

## T. Chilton's Advice to Exhibitors

**SOUND advice on the care of projection machinery was given to members of the Society of Cinematurians by T. Chilton, joint managing director of J. Frank Brockliss, Ltd., at a luncheon meeting held at the Regal, Manchester, last Friday. His main point was that one person, preferably the chief, should carry out lubrication and then not while projectors are in motion.**

"If you have any doubts about your operating staff, without any prospects of securing the services of someone with greater ability," said Mr. Chilton. "I offer you the following simple suggestions:—

"(1) Make one man—and one man only—responsible for oiling the projectors. This should be the chief projectionist or the second projectionist. A machine should receive two or three drops of oil in each hole daily. The person with the oil-can must know the oil holes of the bearings which receive the oil.

"(2) No one at any time should go near the projectors whilst they are in motion with a rag, oil-can, screwdriver or tooth brush.

"This is most important.

"(3) The projector and arc lamp interiors should be carefully cleaned daily.

"Insist upon these simple precautions and the possibility of trouble will be greatly minimised."

### Packing of Films

"As to film mutilation, I would like to pass on this suggestion: That the manager should spend a few minutes examining the packing of films after they have been played.

"Many feet of film are damaged by careless operators not making certain of the film fitting correctly in its container. Some of the coils overlap the edge of the tin and the lid is jammed on to these coils, causing irreparable damage to the film. If the operator knew that the packing of these films was to be inspected by the manager he would naturally take greater care."

### Repairs and Spares

On the subject of repairs and the supply of spares, Mr. Chilton said:—

"The problem of securing efficient projectionists is becoming increasingly difficult and in many instances youths with very little experience are being put in charge of the machinery upon which the existence of the show depends. The fact that these youths are being highly paid is no guarantee that the necessary care and attention are given to the plant.

"Manufacturers, too, have their difficulties, and although it is their keen desire to give exhibitors good service, in many cases they find themselves powerless to do so.

### Reasons for Delay

"The Board of Trade controls the supply and repair of projectors and arcs. The granting of licences for repairs also takes time, spare parts are not always available, and instead of two months being the average time required for the overhaul of a pair of mechanisms, it may take anything up to six months. It is true we loan out mechanisms whilst this work is being done, but because of the long delays in completing repairs it is obvious the stock of stand-bys is worked to the limit.

"In Manchester, we have a number of mechanisms for this purpose. At the moment they are all out, and if you have a breakdown to-night we would have to call on London. The reason for that is during the past week three breakdowns were caused through mechanism had to be rushed to each kinema in time for the next show. Two of these cases have already been investigated; the breakdowns were caused through lack of oil in one case, and in the other a rag was caught in a sprocket whilst the machine was running.

"Spare parts are short. We can meet requirements for fair wear and tear, but the present curtailed stocks cannot possibly meet all damage caused by mishandling."

POOL CARBONS

# SHOWMANSHIP IN WAR TIME

## Conducted by THE SHOWMAN

### A Feature Run Under the Auspices of the "Kine." Company of Showmen

**WITH so many shops vacant in many of our main thoroughfares and shopping districts, I have often wondered why kinema managements have not leased one or two here and there at the most strategic points for publicity displays relating to their enterprises. If one can't put out posters on the same scale as formerly it would seem sound business to find ways and means of overcoming the restriction of bill-publicity and the empty shop-window is surely one method worth considering. I know there will be an outcry to the effect that exhibitors can't get the material with which to fill windows. My answer is that some of them are doing so quite successfully. What some can do others ought to be able to achieve. It's all a question of having the will to surmount obstacles.**

### *A Lonsdale Display*

AN arresting set-piece which attracted patrons' attention at the Lonsdale, Carlisle, was arranged by Manager E. Tyson and placed under the brightest light in the foyer, being on show all the week previous to the run of the film. It "hit patrons right in the eye" when entering the theatre because of its bold simplicity and straightforward message.

The centrepiece, made of canvas, was 6 ft. in height by 4 ft. wide, the figure of the "Commando" and the lettering being done by a local artist friend of Mr. Tyson's, to whom he is indebted for willing help in all the displays shown at the Lonsdale. Coloured stills were arranged down each side of the centrepiece and two large pleated Union Jacks completed the display.

### *Chorley's Submarine*

GOODWILL for his theatre was built up with Chorley's residents when Manager G. Neill arranged for the complete crew of the *Ursula* to visit the Odeon and be introduced to the townspeople who have adopted the ship.

Lieut. Davies, together with his crew, appeared on the decorated stage at 7 p.m. and told of the boat's achievements, also describing the meanings of the various symbols on their own particular flag. The coxswain, too, spoke on the crew's behalf, telling of their life at sea on active service.

His Worship the Mayor summed up the proceedings and presented a cheque for £100 as a contribution towards the *Ursula's* Comforts Fund.

### *Good Show at Luton*

A POLISHED example of the sort of showmanship which overrides war time difficulties was provided last week by Manager Hyland of the Union, Luton, in his campaign for British Lion-Republic's "Someone to Remember."

Taking advantage of the teaser possibilities presented by Mabel Paige's unusual rôle in the picture, Mr. Hyland flooded Luton's shops with attractive display cards, intriguingly worded "Who is Mrs. Freeman? She's delightful . . Enchanting . . . Gay . . . !! She's 'Someone to Remember!' She's coming to the Union Cinema—Monday next." From almost every window in the main street this message called the attention of passers-by, and considerable curiosity was aroused concerning the identity of the mysterious Mrs. Freeman. Local newspaper advertisements, presenting teaser copy on the same lines, heightened the general anticipation, until finally the Union burgeoned forth with a striking 30-ft. banner and a splendidly contrived lobby display.

*Bold and simple eye arrester designed by Edward Tyson and erected in the foyer of the Lonsdale, Carlisle, for COMMANDOS STRIKE AT DAWN (Columbia)*

### *"Bataan" Party at Manchester*

WHEN "Bataan" (M-G-M) was shown at the Gaumont Theatre, Manchester, W. A. Hockman, the general manager, took the opportunity of organising an enjoyable fraternisation of 50 U.S.A. and 50 British officers. It was part of a programme arranged in connection with Manchester's "American Week."

Venue of the party was, of course, the Gaumont Theatre, where before the film, which depicted the closing stages of the Philippines campaign, was shown, Major R. B. Krogstad, U.S.A. liaison officer in the North-Western region, made a short speech in which he referred to the Allies' responsibilities and the necessity for future co-operation.

Among the senior officers present were:—

*British*: Major-Gen. C. T. Beckett (Group Commander A.A.); Air Vice-Marshal R. Collishaw (Air Liaison Officer), Col. E. T. Lloyd, Lieut.-Col. T. N. Shelmerdine (Liaison Officer), and Lieut.-Col. H. A. W. Backhoss.

*American*: Col. Cleland C. Sibley (C.O. Mersey Port District), Col. Bennett Bronson (Chief of Administration), Col. W. H. Speidel, Lieut.-Col. Marvyn Charlton, and Lieut.-Col. H. Arbuthnot.

Vice-Admiral C. St. Claire Cameron, Chief Liaison Officer of the Lancashire Constabulary, and the Chief Constables of Manchester, Cheshire, and Oldham were also present, with Professor Chorley, the Deputy Regional Commissioner.

General Beckett was the officer commanding the Ack-Ack at Malta during the siege.

Before the party adjourned to the theatre the Allied officers expressed their thanks to W. A. Hockman for the excellent arrangements he made for their comfort and refreshment.

The gathering of Allied officers at the Gaumont struck the headlines in the local and national Press and the *Daily Mail* published a photograph.

[*Reproduction by courtesy of "The Daily Mail" Manch*

*Guests of the Gaumont, Manchester, when 50 U.S. officers met 50 Brit officers at the screening of BATAAN (M-G-M). Left to right: R. T. H (G.-B. publicity dept.), Major Krogstad (U.S. Army liaison officer), W. Hockman (general manager, Gaumont, Manchester), Colonel C. C. Sib (U.S. Army), Major-General C. T. Beckett, M.C.*

### *Devon's Colonel*

NUMEROUS angles of exploi were successfully adopted b Vickery, manager of the Ex (Devon) Savoy Cinema, for the re ing of "The Life and Death of C Blimp."

Preliminary aids were applied. included an effectively displayed of posters, bills, "stills," and she The front of the kinema, notwith ing its limited facilities, was gi gala appearance with flags, pen and streamers; each side of the P was used for the exhibition of fr "stills." Prominently placed w large "Col. Blimp" centrepiece. duty throughout the week was kinema's commissionaire in full outfit of an Army officer of the P Arms of other campaigning days also collected and exhibited.

The A.C.F. band paraded to kinema and marched from the re the auditorium to form up in fr the stage were the General Salut sounded. It is provided the pre the opening sequences of the film

### *Action at Acton*

AT one time the Globe, Acto often the news on accou the succes n of lively stunts w to publicise its programmes, but there has t been so much to t Captain H. E. Randall made a effort in co nection with "The Ba Britain," however, and secured publicity f this feature. In ad to arrang g an impressive lobb play of po ers, photo-enlargements

*Continued on page 49*

TORCH BATTERIE SUPPLY SERVIC Guara eed all year ro 24-HOUR POSTA SERVICE Direct fr Factory Carria Countr B. & B. BATTERIES, LT CAXTON ROAD WIMBLEDON, LONDON, S Telephone: Liberty 4893.

(a photogr... of which appears
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recruiting ... ót which resulted
excellent wi... w display consist-
large photo... f actual B. of B.
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on, Luftwa... prisoners, etc., and
arable por... it of the Prime
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means ... two art posters
"The R... F. invite you to
in the boy... who fought in the
of Britain... and "The Globe
you to se... he film record of
attle of Bri... n."

## igns Hi... Own Ads.

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mmercial ... tudios, Manager
Ball of th... Brixton Astoria (an
associate) ... has gone to the
of telling th... n the sort of display
ts, leaving ... he artists to carry
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e for the ... Paramount feature
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musical, so ... he got the artists
de a mamm... th head of the sing-
r and place ... it against a dark
f irregular ... shape, naming the
and giving ... concise particulars
film. This was certainly very
, particularly under the reduced
permitted in the inner foyer
sk. The complementary panel
of his own designing, and con-
of the title "Stage Door Can-
U.A.) built up of cut-out letters
on to a dark background. Each
ted letter had printed on it the
of two or three of the multitude
who appear in the film, thus
the public some idea of the
of talent included in the produc-

"Coney Island" (20th-Fox) was neatly advertised by means of an unusual board placed in front of the fountain in the inner vestibule. On a vertically striped background was arranged diagonally a coloured litho advertisement of the film taken from the renter's publicity, with "Of course, you will see it at the Odeon Astoria" in small cut-out paper letters above.

## The Topical Touch

YOU can trust Captain Harold Arnold to keep his publicity at the Streatham Astoria (an Odeon associate) topical and lively. An example of this was furnished by his scheme for putting over "Coney Island" (20th-Fox). Besides plastering the front of the wide pay-box with a white linen banner giving the name of the film in large red letters and coloured panels quoting the stars (with pictures of them), the fact that it is a Technicolor production and other details, he had near the entrances to the stalls coloured boards with the messages: "Is your journey necessary to Coney Island? I'll say it is!" and "How to get to Coney Island. Bus or tram to the Streatham Astoria."

Another neat dodge he has adopted is to convert an old multi-panel still frame into a means of announcing coming attractions. The tall centre panel contains a notice stating that the productions are coming shortly, while around it the eight rectangular spaces formerly intended for stills of the current attraction are filled with neatly lettered cards each giving the title and stars of a future booking. Placed near the stairs, this is bound to catch the eyes of everyone as they leave the pay-box.

## Plenty to Look At

I HAVE on occasion commented unfavourably on those kinemas where publicity is meagre and vestibules bare and uninteresting. This cannot be said of the State, Thornton Heath, where I was interested recently to notice that Manager S. C. O'Connor (one of the O'Connors of Kennington) had no fewer than 16 large coloured pictorial display panels detailing coming features. Each sheet was different in design and colouring from the others and the general effect was cheery and attractive.

## First Aid

JACK O. AMES, manager of the Croydon Savoy (A.B.C.), showed me a very neat idea which he has adopted for the convenience of assistant or relief managers who are called upon to take charge of the hall in his absence. This is a folder labelled "Details of the Theatre for relief manager or assistant," and inside are several neatly typewritten pages giving particulars of the Council regulations, reports to be made to head office, times of showing, advertising details, staff parades, A.R.P. details, names of officials, and a wealth of other essential data—even including the name of the district A.R.P. warden and where the poor deputy can get a meal! This folder is hung in the manager's office facing his desk, and, as Mr. Ames says, if the temporary occupant of the chair wants information on any vital point in a hurry he can get it with the minimum of trouble. I have never previously come across an idea of this kind, which seems an admirable aid to the relief manager, and Mr. Ames considers that something of the kind might be put into operation in almost any theatre.

## Large Lumps

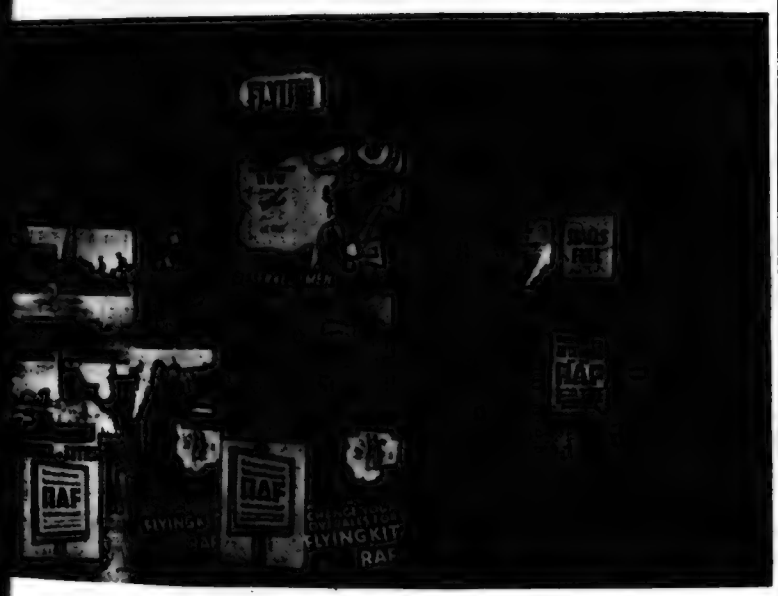
THERE is plenty of room in the foyer of the Davis, Croydon, for pictorial displays, and therefore I was not greatly surprised to find there two of the largest panels I have encountered for some time—each about 7 ft. square. One announced "Hers to Hold" (the G.F.D.-Universal feature), with a large view of Deanna Durbin and Joseph Cotten in a love-clinch, supplemented with the usual particulars of the picture; the other was divided vertically into two parts, painted in contrasting but not conflicting colours. The left half showed an enlarged head of Vera Lynne and particulars of her picture, "Rhythm Serenade" (Columbia); the right was headed by an excellent likeness of the Prime Minister, whose opinion of "The Battle of Britain" has caused so much comment.

The same film was advertised in a similar way by a striking central display consisting of a full-length painting of the Fighting Premier (labelled "Britain's War Leader") standing beside an easel board quoting his praise of the film, with three Press comments on it below. Another easel board near by announced "Coney Island" (20th-Fox) effectively by means of a clipping from the display pages of the KINE. surrounded by letterpress particulars.

An accessory which greatly intrigued me owing to its unusual character was a hanging board over the confectionery counter on one side of the foyer. This had at each end, flanking the wording a lifelike half-length painting of a smiling girl attendant apparently handing out to patrons a packet of "points pleasure." These superimposed cut-outs were so fixed to the background that they seemed to stick right out of the frame.

*Manager Vickery's display at the Savoy, Exmouth, which greatly interested the populace in connection with the screening of COLONEL BLIMP (G.F.D).*

*Photograph by W. A. Puddicombe, Exmouth*




*Captain H. E. Randall's bright lobby display at the Acton Globe, to publicise THE BATTLE OF BRITAIN (United Artists)*

**SOHO SQUARE**

**IMPO... FREEHOLD CORNER BUILDING suita... as Headquarters of a CINEMA or FILM CONC... RN, approximately 10,000 sq. ft. Lift, Centr... Heating, etc Price £31,000.**

...ly—A., Box 1000, Kinematograph Weekly.

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N

# OUR ROAMING REPRESENTATIVE says:—

## Better Front

AFTER having noticed with sorrow the disreputable condition into which a number of kinema frontages have been allowed to degenerate, I have been heartened lately to see that many of them have been under treatment by the decorators—with excellent results. The finished appearance has not, of course, reached the high standards ordinarily attained in peace time, and some strange (if serviceable) makeshifts have been adopted, but the buildings now look far more attractive than they did. Even the application of cement-wash is preferable to an accumulation of grime, and I shall be surprised if patronage does not improve as a result of this long-overdue attention.

## Safety First!

A PLEA appeared in these columns recently for exhibitors to provide cycle-parking facilities for those of their patrons who prefer (or are compelled) to come to their halls by "the poor man's car." There are few halls which possess such facilities at present, and with the virtual disappearance of car traffic the need for the service has grown in urgency. One point which must not be overlooked, however, is the vital need to assure reasonable safety for the machines while their owners are seeing the show. This was brought home forcibly to a colleague recently. While he was in a kinema (for only about 20 minutes, as it happened) his bicycle, locked to a railing outside in the dark, received the unwelcome attention of a prowling poacher who first tried to wrench it free from the railings, and, when that proved impossible, rifled the saddle-bag. Fortunately, little harm was done, but when thefts of machines are occurring (so the police assure me) at the rate of 100 a week in the London area alone and even a broken-down mount can be sold for £10 or more, extra precautions must be taken. An outside cycle park is useless from this point of view (particularly after black-out) unless there is someone to keep an eye on the machines. It is probable that in the event of theft from an unguarded park the hall proprietors would not be legally liable to make compensation, but even so, an enraged patron can become as bad an advertisement for the show as a satisfied one can help to boost it. Better be safe than sorry!

## Aren't They Funny?

WHILE I was chatting with the manager of a suburban hall one evening recently after black-out a patron came in from outside the hall and reported that the queue was across the pavement and impeding traffic. The manager agreed that this ought not to have happened and went outside to put matters right, but when he returned he had something to say about the apparent stupidity of the public. "Fancy coming in to tell me instead of pointing it out to the queue and persuading them to form up close to the wall of the building!" he said. I have ceased to marvel at the peculiarities of the British public, but after all, if this well-intentioned man had tried to get others in the queue to keep to one side of the pavement he might have been choked off for his pains. Those who queue will accept the authority of anyone obviously in charge but are often not so ready to accept advice from one of themselves.

"The Province of Leaders..."

Although the name of Samuel Pepys will forever be associated with his Diary, yet to us he should best be remembered as the man who created the Navy. But whichever we consider to be his greater claim to fame, it is unquestionable that this 17th-century leader gave a good and faithful account of himself and his times in every sense of the word.
When hostilities end, R C A too will be able to give a good and faithful account of its war-time activities. R C A's vast research laboratories and five large U.S. plants will play an important part in shaping the future of the cinema indnstry.

SOUN[illegible]STEM

RCA

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Pitchfords 2554

# "I MARRIED A WITCH"

## Result of U.A.'s Exploitation Competitio

NO easy problem was presented to the judges of the Managers' Exploitation Contest of United Artists' immensely popular "I Married a Witch," which starred Frederic March and Veronica Lake, directed by Rene Clair. The judging committee consisted of Mr. E. T. Carr, Managing Director of United Artists, Miss L. H. Clark, Editor *To-day's Cinema*, Mr. E. W. Fredman, Managing Editor *Daily Film Renter*, Mr. S. G. Rayment, Editor *Kinematograph Weekly*.

The great number of original and ingenious entries from all over the country proved how native showmanship could triumph over the exceptional difficulties of war time conditions, and each award is a real tribute to the skill of the competitors.

The first prize winner was Percy Swanwick, of the Odeon, Wolverhampton. His well-organised outdoor publicity, novel and arresting front-of-house display, fascinating shop-window displays, and strong Press campaign secured him an undoubted lead.

The second prize went to George Guthrie, of the Palace, Aberdeen (he is now installed at the Odeon, Leeds), who made his lobby and vestibule brilliantly proclaim the merits of the picture weeks in advance of the play date. A well-worded personal letter to "Patrons and Friends" added punch to his publicity, which made equally good use of the Press. His whole campaign was a commendable effort.

Mr. E. L. Newton, of the Odeon, Newport, I. of W., the third prize winner, concentrated on the humorous possibilities to which the film so well lent itself. His highlight was a lobby display of a dummy swathed in bandages, carrying the label "I Married a Witch—She Done Me Wrong," which caused great amusement. A series of humorously worded slides were shown days in advance of play date, tying up with his campaign in the local Press and excellent shop dis-

plays, th[illegible] whole conceived and cuted in [illegible] gay spirit of the t[illegible]
The tota[illegible]st of prize winners
First p[illegible] £10: Percy Swa[illegible] manager, [illegible]eon, Wolverhampton.
Second p[illegible] £7 10s.: George G[illegible] manager, [illegible]ace, Aberdeen.
Third pr[illegible] £5: E. L. Newton ager, Odeo[illegible] Newport, I. of W.
Thirteen [illegible]nsolation awards each: G. [illegible]ks, manager, Regal ampton; A[illegible]rlie Gibbs, acting m Carlton, N[illegible]wich; A. Thomas

*Front of the house display at the Odeon, Wolverhampton, arranged by Percy Swanwick. Part of his exploitation in United Artists' I MARRIED A WITCH competition. Many other photographs have been submitted to the "Showman" during the last few months and have already been reproduced in these columns*

ager, Regal, Colchester; Charles [illegible] manager, Odeon, Harrogate; L. [illegible] son, manager, Odeon, Bradford; Sanders, manager, Odeon, Morec C. W. Field, acting manager, Harlesden, N.W.10.; V. A. H. Cr manager, Odeon, Wealdstone. M. S. Booth, manager, Odeon. Her Francis W. Minde, manager, Chelmsford; T. Rowland, ma Odeon, Chesterfield; W. G. Fa manager, Odeon, Llanelly; J. P. T assistant manager, Odeon, B Staffs.
Congratulations to all concerned.

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THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST. GLASGOW, C1
TELEPHONE CENTRAL 5289

# RELEASES FOR DECEMBER 6

## Compiled by A. W. OWEN

**TRUE T[illegible] LIFE (Paramount)**

Length [illegible]42 ft. Reg. No. [illegible] Reviewed in KINE. October 8, 1943.

[illegible]ick Powell, Franchot Tone, [illegible] Martin.

[illegible]RE.—Domestic comedy with a background and occasional and song. The adventures of [illegible]cript writers who act as "Peeping [illegible]oms" to secure new material. [illegible]wo theme songs, "There She [illegible] and "Mi[illegible] Pollyanna," both [illegible]armichael (Victoria Music Co.), [illegible] adaptation from the vocal-copies.

[illegible]—As organ, recordings in [illegible]mber lists.

**[illegible]NIKS!—THE FIGHTING [illegible]LAS (20th Century-Fox)**

Length 6,576 ft. Reg. No. [illegible]. Reviewed in KINE. May 13, [illegible]

[illegible]hilip Dorn, Anna Sten.

[illegible]RE.—War melodrama based on [illegible]aring exploits of General Draja [illegible]lovitch, leader of fearless guer-[illegible]nds, during the Nazi invasion [illegible]roslavia.

[illegible]ncidental, "Destruction," F. G. [illegible]osin (Bosworth), with adapta-[illegible] from the orchestral piano-[illegible]tor copy.

[illegible]—As organ, recorded on Bos-[illegible] B.C.1111 by the International [illegible] Orchestra.

**[illegible] TICKETS TO LONDON (G.F.D.)**

Length 6,785 ft. Reg. No. [illegible]. Reviewed in KINE. October [illegible], 1943.

[illegible]ichele Morgan, Alan Curtis.

[illegible]RE.—Espionage melodrama, a [illegible]ered romance between a young [illegible] in the Merchant Service, out [illegible]ear himself from a treason [illegible], and an entertainer of French [illegible]tion.

[illegible]' Conspiracy," Engleman (Bos-[illegible]), with adaptation from the [illegible]tral piano-conductor copy.

[illegible]—As organ, recorded on Bos-[illegible] B.C.1127 by the International [illegible] Orchestra.

**SARONG GIRL (Pathé)**

CERT. U. Length 5,640 ft. Reg. No. F.6724. Reviewed in KINE. September 30, 1943.

STARS.—Ann Corio, Johnnie Davis.

ATMOSPHERE.—Romantic comedy-drama with night-club backgrounds and musical embellishments, a queen of burlesque planning revenge on a millionaire reformer who had caused her to fall foul of the police, who raid a club in the opening sequence.

ORGAN.—"Rumbah-Tambah" (Nègre), Hernandez Blanch (Walsh Holmes), with adapation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Decca Brunswick F.6509 by the Lecuona Cuban Boys.

**THE NIGHT INVADER (Warner)**

CERT. A. Length 7,328 ft. Reg. No. Br/Dr.6280. Reviewed in KINE. Stpt. 16, 1943.

STARS.—Anne Crawford, David Farrar.

ATMOSPHERE.—Romantic melodrama, the breathless adventures of a British Secret Service agent operating in Holland and Paris.

ORGAN.—"Prelude in G Minor," Rachmaninoff (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2889 by the Boston Symphony Orchestra.

**FOLLOW THE BAND (G.F.D.)**

CERT. U. Length 6,785 ft. Reg. No. F.6758. Reviewed in KINE. October 21, 1943.

STARS.—Eddie Quillan, Leon Errol.

ATMOSPHERE.—Comedy-musicale, telling of chequered romance between a farmer's boy who finishes up as a trombone soloist in a fashionable band and weds the farmer's daughter. Many "guest" variety artistes are featured.

ORGAN.—"Bal Masque," Fletcher (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.3000 by Light Symphony Orchestra.

**[illegible]RGAN'S SLIDES LTD.**

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'Phone: Park 7682

*[illegible]ntinued from column 4*

[illegible]e little accidents occurred in [illegible]ontrol which made one manual [illegible]d therefore emergency regis-[illegible]as resorted to, and probably [illegible]and myself were the only per-[illegible]he theatre who noticed the [illegible]and the reception was cordial [illegible]onclusion. The interlude de-[illegible] "American journey" musi-[illegible]r than geographically, and I can well believe some of our American boys were specially interested in the "Missouri Vale," "Dinah," "Back Home in Tennessee," "Mississippi," etc., for they are just as melodious as some of our old songs, and they don't write any like 'em nowadays. In early December I'm going over to the Savoy, Enfield, to hear Miss Granados again, and suggest that a Spanish interlude would be a good welcome for me.

A. W. O.

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# A.B.C. Team of Organists

SOME rather cutting remarks in a paragraph by my fellow-conspirator C. R. Probert were quite justified, for any organist who becomes a manager or manager-organist and does not make his organ an asset instead of a liability is not worthy of a job in either capacity.

However, my latest visit was to the Ritz, New Southgate, to fulfil a promise made to "Tolly" (or, rather, I must now say A. W. L. Tolliday, as he is now manager of this theatre) to see for myself the result of his campaign to make a success of the very fine Compton organ, which had been silent for the war period.

Fortunately, he has had his divisional superintendent, W. W. Hill, to help him in close co-operation, and the result is already fully justified, and at least four organs, and even six when proficient organists can be secured, will be giving musical entertainment to the patrons of these A.B.C. theatres. A quartette of organists, Andrew Fenner, Arthur Sudbury, Gilbert Handey and Elise Granados, are at the moment acting as "guest" organists for one another and will then return to their own theatres in a resident capacity. The Ritz organ is now wired up, and Andrew Fenner has already done two B.B.C. broadcasts, and others are to follow, which is good work indeed both for the theatre and the performer.

Elise Granados, who is playing two weeks at the Ritz, is by no means a newcomer into kinema work, although this is the first time I have had the pleasure of hearing her play. First of all, her name is her own and not a professional nom-de-plume, and she should certainly have a Spanish theme-song and have at least one special interlude of Spanish music.

*MISS ELISE GRANADOS*

In the course of our conversation I learned that her first kinema organist position was at the Carlton, Norwich. Afterwards she was with Jack Dowell at the Regal, Kingston, joined A.B.C. at the Regal, Hammersmith, and also played at the Ritz, Richmond. Sacked with scores of others when war broke out, she toured with a Hammond, played at a skating-rink and at the Langham Hotel with the dance band. Then came an offer from the Savoy, Enfield, as resident solo organist, and she has been over three years at this theatre, and after this "guest" stunt is returning "home" on November 29. I am not going to criticise the interlude I heard, for the simple reason that at the first number one of those un-

*Continued at foot of columns* 1 *and* 2

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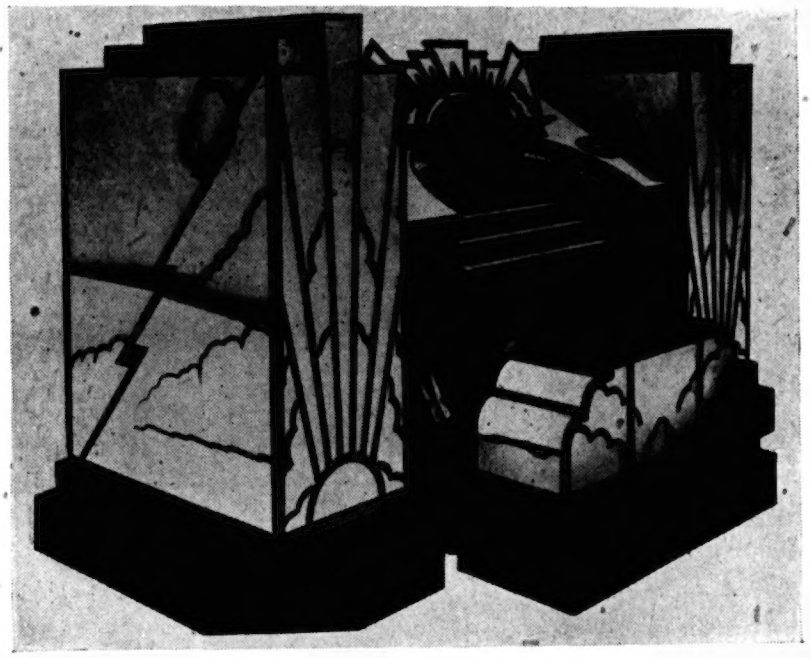

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# FORTHCOMING TRADE SHOWS

| Date. | Time. | Place. | Title of Films. | Shown By. | Stars. |
|---|---|---|---|---|---|
| | | **LONDON.** | | | |
| Thur., Nov. 11 | 11 a.m. & 2.30 p.m. ... | Own Private Th. | Best Foot Forward ... ... | M-G-M ... ... | ucille Ball |
| ,, ,, 11 | 2.30 p.m. ... ... | G.-B. Theatre ... | Top Man ... ... ... ... | G.F.D. ... ... | onald O'Connor |
| ,, ,, 11 | 10.35 a.m. ... ... | Plaza ... ... | Hostages ... ... ... ... | Paramount ... | uise Rainer |
| Fri. ,, 12 | 11 a.m. ... ... | Cambridge ... | Danny Boy ... ... ... | Butcher's ... ... | ilfrid Lawson |
| Tues., ,, 16 | 11 a.m. ... ... | Studio One ... | Headline ... ... ... ... | Ealing Distribution | nne Crawford |
| Wed., ,, 17 | 11 a.m. ... ... | Studio One ... | The £100 Window ... ... | Warner ... ... | nne Crawford |
| | | **BELFAST.** | | | |
| Tues., Nov. 16 | 10.45 a.m. ... ... | Classic ... ... | The Nazis Strike ... ... ... | G.F.D. ... ... | . of I. Feature |
| Thur., ,, 18 | 10.30 a.m. ... ... | Classic ... ... | Hitler—Dead or Alive ... ... | International F.R. | ard Bond ... |
| | | **BIRMINGHAM.** | | | |
| Tues., Nov. 16 | 10.30 a.m. ... ... | Scala ... ... | Flesh and Fantasy ... ... | G.F.D. ... ... | harles Boyer |
| ,, ,, 16 | 10.30 a.m. ... ... | Futurist ... ... | Appointment in Berlin ... ... | Columbia ... ... | eorge Sanders |
| Wed., ,, 17 | 10.30 a.m. ... ... | Scala ... ... | The Strange Death of Adolph Hitler | G.F.D. ... ... | udwig Donath |
| ,, ,, 17 | 10.30 a.m. ... ... | Futurist ... ... | Two Senoritas ... ... ... | Columbia ... ... | oan Davis ... |
| Fri., ,, 19 | 10.30 a.m. ... ... | Scala ... ... | Top Man ... ... ... ... | G.F.D. ... ... | onald O'Connor |
| ,, ,, 19 | 10.45 a.m. ... ... | West End ... | What's Buzzin', Cousin ... ... | Columbia ... ... | Ann Miller ... |
| ,, ,, 19 | 10.30 a.m. ... ... | Futurist ... ... | Hostages ... ... ... ... | Paramount ... | uise Rainer |
| | | **CARDIFF.** | | | |
| Mon., ,, 15 | 11 a.m. ... ... | Park Hall ... | So Ends Our Night ... ... | International F.R. | |
| Tues., Nov. 16 | 10.45 a.m. ... ... | Park Hall ... | Captain Fury ... ... ... | Renown ... ... | rian Aherne |
| ,, ,, 16 | 10.30 a.m. ... ... | Empire ... ... | The Destroyer ... ... ... | Columbia ... ... | dward G. Robinson |
| ,, ,, 16 | 11 a.m. ... ... | Odeon ... ... | Hostages ... ... ... ... | Paramount ... | uise Rainer |
| Wed., ,, 17 | 10.45 a.m. ... ... | Park Hall ... | A Chump at Oxford ... ... | Renown ... ... | aurel and Hardy |
| ,, ,, 17 | 10.45 a.m. ... ... | Empire ... ... | Flesh and Fantasy ... ... | G.F.D. ... ... | harles Boyer |
| Thur., ,, 18 | 11 a.m. ... ... | Park Hall ... | Hitler Dead or Alive ... ... | International F.R. | |
| Fri. ,, 19 | 10.45 a.m. ... ... | Empire ... ... | The Strange Death of Adolph Hitler. | G.F.D. ... ... | Ludwig Donath |
| ,, ,, 19 | 10.45 a.m. ... ... | Park Hall ... | Good Luck, Mr. Yates ... ... | Columbia ... ... | Claire Trevor |
| | | **GLASGOW.** | | | |
| Tues., Nov. 16 | 10.45 a.m. ... ... | La Scala ... | The Nazis Strike ... ... ... | G.F.D. ... ... | M. of I. Feature |
| ,, ,, 16 | 10.45 a.m. ... ... | Picture House ... | It's a Great Life ... ... ... | Columbia ... ... | Penny Singleton |
| Wed., ,, 17 | 10.45 a.m. ... ... | New Savoy ... | Flesh and Fantasy ... ... | G.F.D. ... ... | Charles Boyer |
| ,, ,, 17 | 10.30 a.m. ... ... | Picture House ... | What's Buzzin', Cousin ... ... | Columbia ... ... | Ann Miller ... |
| ,, ,, 17 | 10.45 a.m. ... ... | Scala ... ... | Hostages ... ... ... ... | Paramount ... | Louise Rainer |
| Thur., ,, 18 | 10.45 a.m. ... ... | New Savoy ... | The Strange Death of Adolph Hitler. | G.F.D. ... ... | Ludwig Donath |
| ,, ,, 18 | 10.45 a.m. ... ... | Picture House ... | Crime Doctor ... ... ... | Columbia ... ... | Warner Baxter |
| ,, ,, 18 | 11 a.m. ... ... | Oxford Street ... | Made for Each Other ... ... | Grand National ... | Carole Lombard |
| Fri., ,, 19 | 10.45 a.m. ... ... | Regal ... ... | Danny Boy ... ... .... | Butchers ... ... | Wilfrid Lawson |
| | | **LEEDS.** | | | |
| Tues., Nov. 16 | 10.45 a.m. ... ... | Scala ... ... | Flesh and Fantasy ... ... | G.F.D. ... ... | Charles Boyer |
| ,, ,, 16 | 10.45 a.m. ... ... | Tower ... ... | Good Luck, Mr. Yates ... ... | Columbia ... ... | Claire Trevor ... |
| Wed., ,, 17 | 10.45 a.m. ... ... | Tower ... ... | The Strange Death of Adolph Hitler. | G.F.D. ... ... | Ludwig Donath |
| ,, ,, 17 | 10.45 a.m. ... ... | Scala ... ... | Appointment in Berlin ... ... | Columbia ... ... | George Sanders |
| Thur., ,, 18 | 10.30 a.m. ... ... | Tower ... ... | Sweet Rosie O'Grady ... ... | 20th Century-Fox | Betty Grable ... |
| ,, ,, 18 | 10.30 a.m. ... ... | Scala ... ... | Hostages ... ... ... ... | Paramount ... | Luise Rainer ... |
| Fri., ,, 19 | 10.45 a.m. ... ... | Tower ... ... | Top Man ... ... ... ... | G.F.D. ... ... | Donald O'Connor |
| ,, ,, 19 | 10.45 a.m. ... ... | Scala ... ... | Two Senoritas ... ... ... | Columbia ... ... | Joan Davis ... |
| | | **LIVERPOOL.** | | | |
| Tues., Nov. 16 | 10.45 a.m. ... ... | Trocadero ... | Flesh and Fantasy ... ... | G.F.D. ... ... | Charles Boyer |
| ,, ,, 16 | 10.45 a.m. ... ... | Futurist ... ... | Appointment in Berlin ... ... | Columbia ... ... | George Sanders |
| ,, ,, 16 | 10.45 a.m. ... ... | Majestic ... ... | Hostages ... ... ... ... | Paramount ... | Luise Rainer ... |
| Wed., ,, 17 | 10.30 a.m. ... ... | Trocadero ... | The Destroyer ... ... ... | Columbia ... ... | Edward G. Robinson |
| ,, ,, 17 | 10.45 a.m. ... ... | Futurist ... ... | Hitler Dead or Alive ... ... | International F.R. | |
| Thur., ,, 18 | 10.45 a.m. ... ... | Trocadero ... | The Strange Death of Adolph Hitler. | G.F.D. ... ... | Ludwig Donath |
| ,, ,, 18 | 10.45 a.m. ... ... | Scala ... ... | So Ends Our Night ... ... | International F.R. | |
| Fri., ,, 19 | 10.45 a.m. ... ... | Torcadero ... | Crime Doctor ... ... ... | Columbia ... ... | Warner Baxter |
| | | **MANCHESTER.** | | | |
| Tues., Nov. 16 | 11 a.m. ... ... | Oxford Street ... | Captain Fury ... ... ... | Renown ... ... | Brian Aherne |
| ,, ,, 16 | 10.45 a.m. ... ... | Gaiety ... ... | Crime Doctor ... ... ... | Columbia ... ... | Warner Baxter |
| ,, ,, 16 | 10.45 a.m. ... ... | Theatre Royal ... | Hostages ... ... ... ... | Paramount ... | Luise Rainer ... |
| ,, ,, 16 | 10.45 a.m. ... ... | Market Street ... | Hitler Dead or Alive ... ... | International F.R. | |
| Wed., ,, 17 | 10.45 a.m. ... ... | Gaumont ... | The Nazis Strike ... ... ... | G.F.D. ... ... | M. of I. Feature |
| ,, ,, 17 | 10.45 a.m. ... ... | Oxford Street ... | It's a Great Life ... ... ... | Columbia ... ... | Penny Singleton |
| ,, ,, 17 | 10.45 a.m. ... ... | Gaiety ... ... | So Ends Our Night ... ... | International F.R. | |
| Fri., ,, 19 | 11 a.m. ... ... | Oxford Street ... | A Chump at Oxford ... ... | Renown ... ... | Laurel and Hardy |
| ,, ,, 19 | 10.45 a.m. ... ... | Gaumont ... | Flesh and Fantasy ... ... | G.F.D. ... ... | Charles Boyer... |
| ,, ,, 19 | 10.45 a.m. ... ... | Gaiety ... ... | Good Luck, Mr. Yates ... ... | Columbia ... ... | Claire Trevor ... |
| | | **NEWCASTLE.** | | | |
| Tues., Nov. 16 | 10.45 a.m. ... ... | Essoldo ... ... | Sweet Rosie O'Grady ... ... | 20th Century-Fox | Betty Grable ... |
| ,, ,, 16 | 10.30 a.m. ... ... | Queen's ... ... | The Destroyer ... ... ... | Columbia ... ... | Edward G. Robinson |
| ,, ,, 16 | 10.30 a.m. ... ... | Stoll P.H. ... | So Ends Our Night ... ... | International F.R. | |
| ,, ,, 16 | 10.30 a.m. ... ... | Odeon ... ... | Hostages ... ... ... ... | Paramount ... | Luise Rainer ... |
| Wed., ,, 17 | 10.45 a.m. ... ... | Essoldo ... ... | The Strange Death of Adolph Hitler. | G.F.D. ... ... | Ludwig Donath |
| ,, ,, 17 | 10.30 a.m. ... ... | Queen's ... ... | Two Senoritas ... ... ... | Columbia ... ... | Joan Davis ... |
| Fri., ,, 19 | 10 45 a m ... ... | Queen's Hall ... | Flesh and Fantasy ... ... | G.F.D. ... ... | Charles Boyer... |
| ,, ,, 19 | 10.30 a.m. ... ... | Essoldo ... ... | Appointment in Berlin ... ... | Columbia ... ... | George Sanders |
| | | **NOTTINGHAM.** | | | |
| Wed., Nov. 17 | 10.45 a.m. ... ... | News Theatre ... | The Nazis Strike ... ... ... | G.F.D. ... ... | M. of I. Feature |
| Fri., ,, 19 | 10.45 a.m. ... ... | Scala ... ... | Flesh and Fantasy ... ... | G.F.D. ... ... | Charles Boyer... |
| | | **SHEFFIELD.** | | | |
| Tues., Nov. 16 | 10.45 a.m. ... ... | Cinema House ... | Flesh and Fantasy ... ... | G.F.D. ... ... | Charles Boyer... |
| Wed., ,, 17 | 10.30 a.m. ... ... | Union Street ... | Sweet Rosie O'Grady ... ... | 20th Century-Fox | Betty Grable ... |
| Thur., ,, 18 | 10.45 a.m. ... ... | Cinema House ... | The Strange Death of Adolph Hitler. | G.F.D. ... ... | Ludwig Donath |
| Fri., ,, 19 | 10.45 a.m. ... ... | Cinema House ... | Top Man ... ... ... ... | G.F.D. ... ... | |

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